

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3458.

SATURDAY, FEBRUARY 3, 1894.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

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THURSDAY NEXT (February 8), at 3 o'clock, W. MARTIN CONWAY, Esq., M.A., F.R.G.S., will give a Lecture on 'The Past and Future of Mountain Exploration.' Half-a-Guinea the Course.

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## BRITISH ARCHAEOLOGICAL ASSOCIATION.

THE FIFTH MEETING of the SESSION will be held on WEDNESDAY NEXT, FEBRUARY 7th, at 32, Sackville-street, Piccadilly, W. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Papers read:

1. 'Notes on an Antiquarian Ramble in Suffolk,' by T. CANN HIGGINS, Esq.

2. 'Notes on Ecclesiastical Antiquities,' with Illustrations, by ANDREW OLIVER, Esq.

3. 'A Belfry Foundry,' by A. C. FRYER, Esq., Ph.D., M.A., F.R.S.

W. DE GRAY BIRCH, F.R.A., Honorary Secretary.  
E. P. LOFTUS BROCK, F.R.A., Honorary Secretary.

## VICTORIA INSTITUTE.—Meeting, MONDAY,

February 5 at 8 o'clock. 'Extinct Animals in Relation to Living Types,' by Rev. H. N. HUTCHINSON, M.A., F.G.S.—8, Adelphi-terrace, Strand, W.C.

STRADIVARI.—For the Work they have in preparation upon Stradivari, W. E. HILL & SONS, of 33, New Bond-street, London, W.C. WOULD LIKE TO SEE ANY VIOLINS OR OTHER INSTRUMENTS BY STRADIVARI that may be unknown to them, and would therefore invite their possessors to communicate with them.

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## ROYAL INSTITUTION, MANCHESTER.—

February 9th, 16th, and 23rd, Mr. WHITWORTH WALLIS, F.R.A., on 'Sicily and its Art Remains.' Illustrated by Limelight Views from Photographs taken by the Lecturer. EDWIN MARSHALL, Secretary.

## UNIVERSITY EXTENSION LECTURES.

MARYLEBONE CENTRE.

A COURSE OF TEN LECTURES on 'The Economic Age' will be given by Mr. J. CHURTON COLLINS, M.A., commencing THURSDAY, February 8, 1894, at 8.30 P.M., at Bedford College, S. and S., York-place, Baker-street, W. A Class for the Study of Greek will be formed in connection with these Lectures.

For further information, apply to Mr. CHURTON COLLINS, 10, St. James's-street, W. Numbers and Reserved Seats, 1s. Unreserved Seats, 6d. Single Lecture, 2s. Apply to the Hon. Sec., Miss HARRIS, 54, Finch-lane, W.C., or to the doors. Tickets, 3s. 6d., may be supplied to Artisans or Elementary School Teachers.

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Dated this 18th day of January, 1894.

JNO. THOMAS, Town Clerk.

Guildhall, Swansea.

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M. J. TAYLOR, Secretary University Court.

University of Edinburgh, January 22nd, 1894.

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SATURDAY, FEBRUARY 3, 1894.

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## LITERATURE

*The Poets' Praise from Homer to Swinburne.*  
Collected and arranged with Notes by  
Estelle Davenport Adams. (Stock.)

THOUGH no one has ever been bold enough to affirm that painters are bad critics of painting, that sculptors are bad critics of sculpture, or that musicians are bad critics of music, the assertion that poets are bad critics of poetry seems to be accepted without challenge and without inquiry. The idea seems to be that in poetry the artistic egoism, by means of which all the genial forces of the poet are focussed upon his own artistic expression, is apt to disturb that judicial temper of the mind which confronts fairly all the various forms taken by poetic art. But if this is so in regard to poetry, must not the same be said of the arts one and all? No one has touched upon this interesting question with more sagacity than Baudelaire:—

"Tous les grands poëtes deviennent naturellement, fatatalement, critiques. Je plains les poëtes que guide le seul instinct; je les crois incomplets. Dans la vie spirituelle des premiers, une crise se fait infailliblement, où ils veulent raisonner leur art, découvrir les lois obscures en vertu desquelles ils ont produit, et tirer de cette étude une série de préceptes dont le but divin est l'infiaillibilité dans la production poétique." No doubt the vagaries of the poets' criticisms of each other's work are often striking enough, but still, after making due allowance for them all, it could easily be shown that from Corinna (who said of Pindar that, instead of "sowing with the hand," he "sowed with the whole sack") down to Mr. Swinburne the best things that have been said about poets and poetry have been said by the poets themselves.

In this matter, however, the poets might, perhaps, be divided into two groups: those whose critical power moves so independently of their own creative impulse that the light they are enabled to shed upon the work of others is the white light of intelligence untinged by any subjective colour; and those who, when reading the poetry of their fellows, must needs draw upon the poetic riches of their own minds—must needs read into the poetry which happens to appeal to them qualities that do not really exist—and

who in consequence, like the changeling elf-child in the story, turn the shards and pebbles by the roadside into opals and rubies by simply gazing upon them. Of the latter class no better example could be given than Walter Scott. When Scott characterizes the first stanza of 'Cumnor Hall' as the most musical stanza in the language, or when he calls upon Joanna Baillie to

Restore the ancient tragic line,  
And emulate the notes that rung  
From the wild harp, which silent hung  
By silver Avon's holy shore,

Till twice an hundred years roll'd o'er,

he does not surprise us in the least, for we know how he was blinded by the generous breadth of his sympathies—we know how his power of endowing others with riches that were all his own could disturb his judgment when writing about his contemporaries.

In the former class of poets, those who maintain an independent judicial insight, Goethe and Coleridge are of course the most noticeable, though even these are not always able to resist the impulse to shed over the work of their fellows a corona of beauty which is all the while a halo from a glowing sun within. Goethe could use words of praise about the insincere and often jejune work of Byron which, had they been used about the work of Aeschylus, might have been in place. Coleridge could compare the influence of Bowles over his own mind to that of the great Spirit who

— erst with plastic sweep

Moved on the darkness of the uniform'd deep.

Still, no better criticisms of poetry have ever been uttered than those which have fallen at times from Goethe and Coleridge. Milton, we have every reason to believe, possessed the judicial temper in a high degree. His words about Shakespeare, uttered as they were in times so different from Shakespeare's and from ours, are alone sufficient to show this. The same may be said of Ben Jonson, the same may be said of Dryden, when either of them talks about Shakespeare. But what about Shakespeare himself? Have we any means of knowing where to place the master poet of the world in regard to the division of poets above described? Here we approach a subject upon which a volume might be written. All we know is that whenever he touches upon poetic art he is a great critic—nay, that he soars far above all other critics. Those lines in 'Timon of Athens' describing the marvellous and mysterious way in which poetry comes to the poet, he himself knowing not whence, save that it comes as the result of the impact of the external world upon his own soul, are enough to set Shakespeare at the top of all poetical critics:—

Our poesy is as a gum, which oozes  
From whence 'tis nourished: the fire i' the flint  
Shows not till it be struck; our gentle flame  
Provokes itself, and, like the current, flies  
Each bound it chafes.

Of criticism of the work of his fellows, however, Shakespeare has but a single example, though this, to be sure, is one of the loveliest tributes in literature:—

Dead shepherd! now I find thy saw of might;  
"Who ever lov'd that lov'd not at first sight?"  
in which allusion is made to the well-known couplet in Marlowe's 'Hero and Leander':—

Where both deliberate the love is slight:  
Who ever lov'd that lov'd not at first sight?

Although the editor of the compilation before us says that "purely dramatic poetry has been excluded from the scope of this volume," it would have been interesting had she, in this one case, seen her way to depart from her scheme in order to enrich her pages with Shakespeare's praise of Marlowe in 'As You Like It.' Who has not pondered over these lines, lost in a dream of great times when the literary arena glittered with the great and generous sword-play of great men? For among the many mysteries connected with the personality of Shakespeare none is more inscrutable, none is more teasing to the student's imagination than this, that at a time when commendatory verses were so much the fashion, this beautiful allusion to Marlowe was the solitary occasion when Shakespeare remembered in verse any one of his contemporaries. Was it because he could find no time to indulge in such exercises that he wrote no commendatory verses? No. Prodigious as was the work he achieved in his short life, both as dramatist and as joint manager of a theatre, he could still find time to write a great body of sonnets full of the laudation of some aristocratic youth unknown, but not a word about the great poets among whom he moved. Precious as are those beautiful sonnets of his, had a few of them been commendatory verses upon Marlowe, Dekker, Ben Jonson, would they not have been a thousand times more precious still? How many of the eulogies of the physical beauty of the traitorous youth who played him false could we not have spared for even one sonnet about Marlowe, showing that in the genial play of friendship and mutual commendation with which he was surrounded Shakespeare could take his part with the rest! If it were not for the fact that those contemporaries of Shakespeare who have written about him have always been inclined to praise his sweetness of disposition more even than his genius, the thought might sometimes come to us that the heart of the great poet was not so great as his genius. And a most unpleasant thought it would be, for though to write 'Hamlet' and 'Othello' is great, it is greater still to have the noble soul and the loving heart which, and which alone, give man the right to hope. Fortunately, however, it is not merely that Shakespeare's social charm seems to have struck his contemporaries more than his poetical genius; it is not merely this, but the terms of affection in which they all (except Greene) speak of him show that this social charm must have been the natural glow emanating from a nature of peculiar sweetness. What are we to suppose then? Was there, after all, a certain aloofness of disposition, making him a stranger to that "delight in praising" the work of his fellows which Landor says most truly is the sweetest of all delights? Why did he leave London, in the midst of his triumphs and his power, to go and study nature in the Forest of Arden, and unsophisticated man among the yokels of the Avon? Are there some poets who, notwithstanding all their love of poetic art, are so deeply impressed by the wonderfulness of Nature and the wonderfulness of man's life that literary aspiration

and literary glory impress them in only a moderate degree? And if there are such poets as these, was Shakspeare one?

If, however, Shakspeare has left us no praise of other poets, the other poets' praise of him is fortunately abundant. Mrs. Adams devotes twenty-three pages to it. She inserts Matthew Arnold's fine sonnet, and several of Mr. Swinburne's still finer tributes to Shakespeare—notably that magnificent one 'An Autumn Vision,' where Shakespeare's all-comprehensive genius is likened to a rainbow with one foot on land and one on sea. Mr. Bailey Aldrich's stanzas are printed in full, and so is Browning's sonnet. Only a portion is given of Dr. Hake's daring sonnet in which he prophesies that, although in "the world's colossal poet"

The science of the past was justified, the time will come when even he will be no longer adequate to man's widening horizon.

The scheme of a collection of this kind is, of course, admirable; but the task of compiling it is no easy one. There were open to the editor two methods of treating the subject, by adopting either of which she might fairly hope to produce an interesting and a useful volume: the collection might have taken the form of an elaborate work of poetical reference, a concordance to "poetry in praise of poets," or it might have taken the form of an anthology comprising entire poems, or at least entire sequences inspired by the same subject. Mrs. Adams has endeavoured to combine the two methods, and if her success is only partial, this will account for it. In a book on such a plan it is, of course, absolutely necessary that poetical sequences should often be truncated, owing to the exigencies of space; but if this is carried too far, there may sometimes be a positive perversion of the sense of the passage. For instance, under Homer she gives us from Mr. Swinburne's 'Athens,'

the starry  
Song of Homer.

Now, when the reader turns to the poem, he finds that the entire passage gives a very different idea from the one embodied in the extract; he sees that the image in the poet's mind was not so much the star as the water upon which the star shines.

Again, in selections of this kind the editor has to be guided in his choice either by the inherent beauty and truth of the thing said or by the acknowledged eminence of the poet who says it. Hence great knowledge of English poetry and great critical acumen would be required before an ideal selection could be made. In this respect, though the collection is on the whole good, and extremely accurate and careful, it still leaves much to be desired. We should have expected that the weakness of such a book would arise from the fact that, in order to make the selection as complete as possible, the editor would take the name of each illustrious poet and ransack English literature to find something said upon him by some other poet, and if nothing of value could be found, then to give something of no value rather than nothing at all. Mrs. Adams has not disappointed our expectation in this regard.

Her anthology needs weeding. We need only refer to the case of a poet who in virtue of a few fragments of immortal verse is often placed by critics—and, as we think, rightly placed—at the very head of all lyric poets; we need only refer, we say, to her who in one quality is first among the poets of the world—first, without a second—in that rare verbal economy which is the very accent of passion when at white heat—Sappho.

Now, if there was any need to give something about Sappho, howsoever inadequate (which there certainly was not), the editor could, at least, have extracted a few lines from Kingsley's well-known poem 'Sappho,' which first appeared in 1847, in 'Yeast,'—lines such as these, for instance:—

She lay among the myrtles on the cliff;  
And sighed for sleep, for sleep that would not hear,  
But left her tossing still; for night and day  
A mighty hunger yearned within her heart,  
Till all her veins ran fever; and her cheek,  
Her long thin hands, and ivory-channelled feet,  
Were wasted with the wasting of her soul.  
Then peevishly she flung her on her face,  
And hid her eyeballs from the blinding glare,  
And fingered at the grass, and tried to cool  
Her crisp hot lips against the crisp hot sward.

These fine verses are, of course, descriptive rather than eulogistic. But to write of such a poet as Sappho with any approach to adequacy would tax the best efforts of the best poets. The editor of the volume before us, besides half a dozen feeble lines by L. E. L., Dr. Croly, and Mrs. Hemans, gives us the following quotation from Smollett:—

When Sappho struck the quiv'ring wire,  
The throbbing breast was all on fire:  
And when she rais'd the vocal lay,  
The captive soul was charm'd away!

The selection of verses upon Pindar is another case in point. Cowley, by his own 'Pindaric Odes,' has taken admirable pains to show that if there has been in England one man with less insight than all others into Pindar's methods, it is himself. Bad as are the verses of Pope upon Pindar—bad as are those of Prior, Young, Akenside, and the others given by Mrs. Adams—they are good beside Cowley's. But that is not saying that they should appear here. The entire section allotted to Pindar should be cut down to Mrs. Browning's fine lines in 'A Vision of Poets':—

bold  
Electric Pindar, quick as fear,  
With race-dust on his cheeks, and clear  
Slant startled eyes that seem to hear  
The chariot rounding the last goal,  
To hurtle past it in his soul.

"Electric," though almost too modern a word for poetry, entirely denotes the specially Pindaric charm.

In the case of Sophocles the editor has been more fortunate. She prints Matthew Arnold's well-known lines, and a portion of Mr. Gosse's sonnet 'The Tomb of Sophocles,' a sonnet which would be among the finest of recent times if the poet had avoided the word "weird," a word which, thanks to the novelists, has ceased to be available in poetry.

We have no space to say a word about the nineteenth century poets. The modern masters of poetic eulogy among English poets seem to be Landor and Mr. Swinburne. But even their enthusiasm for the work of their brother poets is not more eloquent than Victor Hugo's. The anthology is confined

to English poetry, otherwise we should have suggested in the next edition the inclusion of Hugo's lines on parting from Alexandre Dumas:—

Tu rentras dans ton œuvre éclatante, innombrable,  
Multiple, éblouissante, heureuse, où le jour luit;  
Et, moi, dans l'unité sinistre de la nuit.

In such a collection it seems strange to have to look in vain for Mr. Lang's striking sonnets upon Homer, but of course no anthology has ever existed against which charges of omission could not be made.

*Cornelii Taciti Dialogus de Oratoribus.* Edited by W. Peterson, M.A., LL.D. (Oxford, Clarendon Press.)

MANY who are interested in advanced Latin scholarship must have opened this volume with a feeling of regret that Prof. Peterson should have turned aside from his study of Quintilian without handling at least the more important portions of the first nine books of the 'Institutio Oratoria.' In particular, an edition of the first and sixth books from his hand would be acceptable. But the present work is so admirable in itself that, on a perusal of it, regret is modified, if not entirely removed. At the same time the subject-matter of the 'Dialogus' is so closely akin to that of the 'Institutio' that a short step will lead the editor back to his first love—a step which we hope he will not be long in taking.

Although the 'Dialogus de Oratoribus' has excited great interest on the Continent ever since its recovery from oblivion in the middle of the fifteenth century, Prof. Peterson is the first scholar who in this country has studied it with thoroughness. The unfortunately large number of English students (or should we say British students, in deference to the Scottish domicile of the editor?) who cannot make free use of German commentaries have had little inducement to read the treatise. Until recently, no better aids to its study were accessible to them than the old editions with Latin commentaries, which the progress of scholarship has rendered antiquated, at all events for all who are not scholars by profession. In 1887 M. Goelzer published a recension with French notes. The book, though it contained little that was original, was excellent in its way. It is, however, far surpassed by the edition before us, which should induce undergraduates to make acquaintance with a tractate which offers many points of interest. Its subject-matter deserves attention for its own sake, as presenting much that illustrates the condition of education and culture in the time of the first Flavian emperor. If the work is by Quintilian, it serves as an important prelude to the 'Institutio'; if by Tacitus, the comparison of it with his other works affords a fascinating field for inquiry.

Prof. Peterson's introductory essays are elaborate and interesting, whether they relate the history of previous endeavours to solve the problems raised by the treatise, or present the results of the editor's own independent inquiries. The question of authorship, which has attracted many scholars during the last four centuries, is amply discussed, and the balance is held to incline in favour of Tacitus. After examining the general structure of the dialogue, the pro-

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professor deals at some length with its style and language. German scholars have treated this subject with great minuteness, and their results are lucidly expounded by the new editor, with some additions from his own stores. But there is more freshness in the essay which is devoted to the extant manuscripts of the work. After setting forth very fully the critical history of the text, Prof. Peterson has much that is of interest to tell about a MS. in the Harleian collection, which was not unknown to preceding editors, but was not fully examined by them. It proves to have formed a part of the literary treasures which were gathered together by John Tiptoft, Earl of Worcester, the friend of Caxton, and one of the most eminent scholars of his age. He resided in Italy, and even taught at Padua, and his Latin style was so perfect that *Aeneas Sylvius* wept over it tears of joy. Tiptoft was in Italy about the very time when *Enoch of Ascoli* is supposed to have brought from Germany the MS. from which all existing MSS. are derived, and it is not improbable that the Harleian codex was copied from it and brought to England by Tiptoft in 1460. Prof. Peterson's account of this Harleian MS. in any case proves its importance for the textual criticism of the dialogue. In constituting his own text he has displayed the ability and judiciousness that were to be expected from the editor of the Tenth Book of Quintilian. The manifold corruptions which all extant MSS. of the 'Dialogus' contain leave of necessity a wide field for conjecture, and will probably always prevent anything like a "textus receptus" from being constructed. Gloses and omissions are common, and words are so distorted that it is often impossible to emend at all without casting all consideration of the "ductus litterarum" to the winds. As a specimen of the difficulty of supplying omitted words, a passage in c. 32 may be taken, where "rhetorum officinis" is quoted from Cicero, but the MSS. have dropped the word *officinis*. If the parallel passage of Cicero had not been preserved, no critic would have lighted on *officinis* to fill the gap. In the present edition the text has been most carefully studied. The proposals of preceding editors have been weighed in a just balance, and where the professor puts forward suggestions of his own they are always scholarly, generally plausible, and sometimes really brilliant, as, e.g., the proposal to read *relicent* for *velint* in c. 37, and in c. 21 *alii omnes* for *alios*. Where the state of the text makes it possible, weight is given to the probability of readings from a palaeographical point of view.

Attention may be called to one or two small matters. Tacitus cannot have written *Tiberii*, *Gaii*, *Claudii*, *Vitelli*, as the words are written in this text, all within the space of a couple of lines (c. 17). And surely *ac* before a vowel is an impossibility (c. 12). Perhaps we may be permitted to offer a few suggestions for the further amendment of this corrupt text. In chap. 35 difficulty is caused by the occurrence of *sed* where an adversative particle is out of place. Probably *scilicet* is the true word; when written by abbreviation it was often mistaken for *sed*; see, for example, Cic. 'Att.' xiii. 33, § 4. At c. 19 we have "At hercule pervul-

gatis iam omnibus, cum uix in cortina quisquam adstinet quin elementis studiorum imbutus sit." It is hardly possible that *cortina* can be right. The application of the word by Ennius to the vault of the sky, and that by the author of 'Ætna' to the circle of the theatre, supply the nearest parallels, but they are quite insufficient. It is possible that Tacitus here imitated Cie. 'Fam.' ix. 15, § 3: "Sedebamus enim in puppi et clavom tenebamus; nunc autem *vix est in sentina locus*." The phrase resembles one used by Lucian in the 'Jupiter Tragedus,' c. 10: *ἐν τοῖς ζεύγίταις καθῆκεν*. There is an exceedingly difficult passage in c. 7: "habere quod, si non in alio oritur, nec codicillis datur nec cum gratia venit" (so the MSS.). Here *in* has most likely arisen from a repetition of the final *n* of *non*, and *alio* is a depravation of *ultra*. Maternus speaks in c. 29 of the dialogue concerning the mischief which young children receive from the society of the Greek nurses to whom they are abandoned. In the MSS. we find: "horum fabulis et erroribus temeri statim et rudes animi imbuuntur." The word *fabulis* seems to point to *terroribus* as the right lection; the allusion is to the horrors of Greek mythology. The last passage which we need mention is in c. 31. Messalla is pointing out that while some knowledge of philosophy is useful to the future orator, he need not be a profound thinker: "Neque enim sapientem informamus nec Stoicorum comitem." So Prof. Peterson, with most editors, but some of the MSS. give *item* for *comitem*, some *arte*, and some *civitatem*. The original reading may have been *Stoicum Catonem*. The mention of Cato gains in point from the reference at the outset of the dialogue to a poem written by Maternus which had Cato for its hero.

In Prof. Peterson's explanatory notes there is evidence of wide reading and special research, and the judgment shown in the interpretation of the text and in the criticism of divergent views is firm and sound. Omissions are rare, and statements open to doubt are rarer still, and not often of much importance. We shall first draw attention to a few points in notes on subject-matter. A note on c. 13 states (as had been stated in former commentaries) that the applause which was given in the theatre by the audience rising to their feet and cheering was regarded by the emperors as their own especial privilege. Reference is made to Suetonius and Pliny, but neither passage bears out the allegation, which possesses no inherent probability. Suetonius represents Augustus as angry when this kind of applause was accorded to his grandsons, not because his own privilege was invaded, but because the boys were young and had done nothing to merit an ovation. The assertion in a note on c. 24 that the practice called *εἰς ἐκάτερα ἐπιχειρήσεις* (arguing on both sides of a theme) was characteristic of the Stoic and Academic schools is questionable. To the Stoics the practice would be naturally abhorrent, and, so far as we remember, is not attributed to them by any ancient authority. There is a passage in Cicero where the exercitation is said to have been adopted by the Peripatetics, but even that is improbable. It was peculiar to the New Academics; hence in c. 31 Messalla says the Academics will teach the orator pug-

nacity. Again, at c. 17 it is alleged that the *tribunicia potestas* (the note has *tribunitia*) "had to be renewed to the emperor every year." This is surely erroneous. The tribunician power was granted once for all, and there is no evidence of any renewal, even as a matter of form. The fact that on imperial coins and in imperial inscriptions "trib. pot." constantly occurs, followed by a number indicating how many years had elapsed since the bestowal of the authority, proves not that the authority was annually renewed, but that the emperors chose to date the years of their reign by reference to the time at which they received the gift of supreme control over civil affairs.

The notes on language are full and careful. The nature of the 'Dialogus' makes it especially important that its language should be thoroughly compared with that of Cicero, Quintilian, and Tacitus (in his later works). This task has been excellently carried through. Naturally, however, there are gleanings still left to be gathered. At a good many points we miss Ciceronian parallels, particularly in the list of phrases given in the Introduction, pp. li sq. The correspondence of *sicut* with *ita* (c. 11) is certainly Ciceronian; so is *cotidianus sermo* (c. 32) and also *non...quidem* (c. 8); and phrases like *initium ortum est* (c. 11). For *te appare* in c. 21 might be quoted *te para* from Cic. 'Fam.' 1, 7, and 9, 20. The dictum of Baehrens concerning *unus et alter* and *unus aut alter*, to which reference is made in a note to c. 21, may easily be shown not to hold for Cicero, nor indeed for other writers. The word *beatus* is not solely used by Cicero of persons (c. 19). The phrase *audire aliquem* for *de aliquo* is not entirely poetical (c. 7). Where in Plautus is the causal use of *quatenus* to be found? Lucretius should have been quoted for it. (Draeger, 'Hist. Synt.', vol. ii. p. 680, strangely says that its first employment is in Horace.) A reader of the note on the substitution of *quominus* for *quin* in c. 34 would hardly guess from it that the confusion of the two particles is extremely common in Tacitus. The current derivation of *invitare* from *in* and *vita* is repeated in a note on c. 20, and the verb *evitare* is quoted in support. The derivation may or may not be right, but it is not strengthened by an appeal to *evitare*, which (in the sense "to take the life out of") was manufactured by Ennius for the sake of a jingle in one of his best-known lines. Notes might have been given on the construction of *in locum teli repertus* (c. 12); on *aera et imagines* (c. 11); *non excitet* (c. 13); and *favor* (c. 29). There are some other places at which readers will feel inclined to seek for aid elsewhere.

In conclusion, we wish to state our opinion very clearly that this is a book to be heartily praised and warmly commended to the notice both of advanced scholars and of students.

*The Story of Louis XVII. of France.* By Elizabeth E. Evans. (Sonnenchein & Co.)

In 1884, under the pseudonym of Edouard Burton, Ed. Le Normant des Varennes published a work to demonstrate the identity of

Baron de Richemont with the son of Louis XVI., and to expose as impostors not only Naundorff, but also Hervagault and Mathurin Bruneau. Six years later, we remember, he produced another book, strengthening the cause of his claimant by the argument that Richemont was identical with Hervagault and Bruneau—in fact, that the last Dauphin of France was, like Cerberus, three gentlemen at once.

Although apparently ignorant of M. des Varennes's labours, Mrs. Evans seems to have studied logic in the same school. She devotes two-thirds of an exceptionally tedious and ill-written compilation to her condemnation of the four pretenders already named; in the rest of the volume she argues that as not one of those men was the Dauphin, the "Lost Prince" could have been none other than Eleazar Williams, the son (or, as she will have it, the adopted son) of a half-breed Indian chief to whose family she herself belongs. Mrs. Evans is discreetly silent as to the manner in which the child was conveyed from the Temple to the United States. She simply presents to us an imbecile lad called Louis, who in 1795 was staying at Albany, New York, with a Madame de Jardin or Jourdain, a lady who said she had been maid of honour to Marie Antoinette, and who convinced her American friends of her royalist sentiments by her partiality for singing the 'Marseillaise.'

Whilst no link is given to connect the Dauphin with the Jardin boy, Mrs. Evans allows that "there is no positive proof that the" latter "was the same boy left with Thomas Williams," the half-breed Indian at Ticonderoga. Her "strong circumstantial evidence" amounts to the assertion that both the Albany and the Ticonderoga lads were imbeciles. Moreover, though she discusses at length the birth-marks and inoculation scars exhibited by her hero and his rivals, such imprints are not protected from piracy by any law of copyright. Hence it is well to know that in 1786 Capt. Coffin brought to Nantucket for his little daughter a large wax doll, a life-size model made, as he declared, "from a cast of the Dauphin taken when he was six months old," an experiment which ought, we think, to have ended the infant's troubles then and there. "As no duplicates have ever been heard of, the Captain's account is probably correct." Such reasoning is unassailable. The hair of the doll is straight, "the eyes dark, and the colour of the face like that of a mulatto." "It certainly resembles the portraits of Eleazar Williams." As the Dauphin's hair, eyes, and complexion were exactly the reverse of those of the doll, what stronger proof of the identity of Louis XVII. with E. Williams can possibly be required?

Though ten years old at the time of his abduction from the Temple, Williams had no recollection of that event, nor of his life in France, nor of his native tongue. The injuries inflicted on him by the cruel Simon had obscured his faculties. These were partially restored by a still severer injury to his head sustained when hunting with the Indians. Even after that fortunate accident the sight of an illuminated missal sufficed to render him temporarily insane. Eventually he became a missionary to and a trader with the Indians, and lived for

upwards of forty years in happy ignorance of his illustrious birth. But King Louis Philippe had closely followed his relative's career, and dreaded lest Williams should learn his claim to the crown. So the astute monarch in 1841 sent the Prince de Joinville to America to give the missionary trader proof of his royal pedigree on condition that he would never use the knowledge. The Prince landed at New York; Williams was at Hogansburg in the same state. Each by a different route travelled far westward to meet at Green Bay, where were some Indian settlements. At first the missionary was as unable to credit the revelation made to him as he was unwilling to surrender the dignity to which he did not believe he had any claim. With many a canting ejaculation of bastard piety Williams writes in his journal:—

"To be informed that I had rights in Europe and one of these was to be the first over a mighty kingdom; and this right is demanded of me to surrender, for an ample and splendid establishment. The intelligence was so unexpected, my mind was paralysed for a moment.....A splendid parchment was spread before me for signature, to be affixed with the stamp and seal of Louis XVI. After consideration.....it was respectfully refused."

The missionary utilized the occasion to observe "that as the Prince had placed him in the position of a superior, he must assume that position"; thereupon he held forth on the iniquities of the Orleans family, its participation in the death of Louis XVI., its attempts to defraud the poor missionary. "The Prince stood meanwhile in respectful silence." They parted with "affectionate adieu." Subsequently a letter from the royal secretary assured Williams "that if he should ever visit France he would be received by the Prince with pleasure." Our interest is excited. Is Louis Philippe, conscience-stricken, about to abdicate in favour of the half-breed Indian, or is the latter to be invited to a Borgian feast? "It was," says Mrs. Evans, merely "an intimation that if he should change his mind respecting the Prince's offer, an opportunity for the negotiation would be granted."

After this episode Williams for a time either forgot the mystery of his parentage, or else refrained from imparting it to others. The political troubles of '48 aroused him. In the autumn of that year "he called on Mr. Leavitt and informed him he was the Dauphin.....he appeared distressed and terrified in view of the possible consequences of the revelation." Why then did he make it? Soon the newspapers took up the tale. In 1853 Mr. Hanson, an American, made it the subject of a magazine article. A copy thereof was sent to the Prince de Joinville. With a falsity that must be apparent to all Mrs. Evans's readers, the Prince's secretary replied that the communications with Williams referred solely to the history of the French settlements in North America, and that the asserted revelation regarding the missionary's birth was purely imaginary.

But forty years have passed since then. It is quite time that the story should be again turned to account. Moreover the welfare of a friendly state is involved therein, for we all know how "the suspicion

that the [French] nation had been deceived in the cruel abduction of the lawful king has undermined and overthrown every subsequent attempt to establish an enduring monarchical government in France." But it is never too late to mend, and when next France wants a ruler, she has only to apply to Louis XVI.'s great-grandson, i.e., Eleazar Williams's grandson, whose address is Oshkosh, Wisconsin, U.S.A.

*Great Public Schools.* By Various Authors. (Arnold.)

At first sight this volume is chiefly remarkable for its want of proportion. For one thing, when Cheltenham, Clifton, Marlborough, and Haileybury are each made the subject of one or more chapters, it may very well be asked why nothing is said of Christ's Hospital, Shrewsbury, Wellington, or Uppingham, to mention a few of the omitted schools. In the second place, the space devoted to the different schools seems rather arbitrarily apportioned; it is only right, of course, that Eton should alone have four chapters, but why should Winchester be relegated to only one chapter at the end of the book, while Cheltenham occupies two and Harrow three?

The fact, of course, has been often observed, but it comes before the reader of this volume with special emphasis, that it is difficult to exaggerate the influence of the Rugby of Arnold over the public-school system of the last half century. All the four schools here noticed which have been founded since 1840—Cheltenham, Marlborough, Clifton, and Haileybury—have had Rugby head masters, and of the last three it may be almost said that they were colonies from Rugby, for besides Dr. Cotton and Dr. Bradley at Marlborough, Dr. Percival at Clifton, and Mr. Butler and Dr. Bradley at Haileybury, some of the ablest assistant masters at all three came from the Warwickshire school for schoolmasters, as it might almost be called. The main characteristic of this system, or at least the most important in its effects, has undoubtedly been the increased influence given to the boys themselves in the formation of their own standards and ideals and in the regulation of their own discipline. The extension and official recognition by Arnold of the prefectorial system, and that of captains of dormitories, &c., were, as he intended, the origin of this increased influence. It is common to assume, almost as a matter of course, that Arnold's system was right, and to forget to notice its attendant disadvantages. It is noticeable that every public school evinces a tendency to stereotype into one groove the characters of the boys who pass through it, so that at the university, for example, it is not generally difficult to distinguish a Rugby boy, say, from a Harrow boy, or a Marlburian from a Carthusian. Of course this result of *esprit de corps* is an excellent thing in its way; but where there are no other counteracting influences, such as the marked distinction between College and Commoners at Winchester or Scholars and Oppidans at Eton, there is a danger of the general tone of a school degenerating into a tyranny that crushes originality. This danger is rather intensi-

fied under the Rugby system, for there is nothing so inelastic as a uniform schoolboy code pervading the school, and though the ideal is generally a manly one, and so far excellent, it is likewise exceedingly narrow. In this connexion Mr. Lyttelton, who writes one of the articles on Eton, seems to us to put very happily the chief reason why his school has been, and still is, the first and greatest of public schools. He admits

"that there is something to be said against any public school in favour of home education aided by day schools, and completed by university life. All public schools, even the greatest, have a tendency to exact from their members too much uniformity";

but, he continues,

"within a year or two of his arrival at Eton a boy learns to rely on himself in all matters not connected with work. Even in his work far greater liberty is accorded to him than in most other schools, and after two years he may do a considerable portion of it very much in his own way. If he prefers assistance the best teaching in the world is at his service, if he wishes solitude he can remain unmolested, provided that the results of it are satisfactory."

This paper of Mr. Lyttelton's on "Eton as a School" seems to us the best in the book, and altogether that and the other three on Eton—by Mr. Maxwell Lyte, the Rev. Sydney James, and Mr. Mowbray Morris—form far the most interesting series. There is, however, a strange slip in the last-mentioned article, which contains the following sentence: "Only one of *living* hands could really do it justice; only the hand which has drawn the beauty of Oxford, 'spreading her gardens to the moonlight and whispering from her towers the last enchantment of the Middle Age,' could do justice to the playing-fields of Eton." The slip is unaccountable because it is especially stated that all the papers were submitted to the authors for correction.

The most unsatisfactory article is the comparatively short notice of Winchester. In the first place, it is unfortunate that the gentleman chosen to write it, Mr. Frederick Gale, should have been there as long ago as from 1835 to 1841; for he, of course, belongs to a generation that knew not the Bishop of Southwell, and to-day it seems almost absurd to think of Winchester without connecting Dr. Riddings's name with it. For a different reason it is to be regretted that the article on Harrow, 1829-1889, should have been assigned to the Master of Trinity, as he is naturally too modest to say anything of his own success as ruler there during a large portion of that period. The Rugby of Arnold is adequately treated by Judge Hughes; and Mr. Lees Knowles dwells at considerable, though not undue length on Rugby games. The other articles are of varying interest, the least interesting being that on Haileybury, which is little more than a catalogue of events or a list of institutions. In the article on Marlborough we have detected one misprint: "Mr. Bell, the Head of the Modern School," should be "Mr. Bull"; and on the cover of the book, which is decorated with the arms of the different schools, the arms of New College are unaccountably substituted for those of Winchester. A word must be said in praise of the illustrations by various artists and from

photographs; they add considerably to the interest of a distinctly meritorious production.

*Poems.* By Francis Thompson. (Mathews & Lane.)

If Crashaw, Shelley, Donne, Marvell, Mr. Patmore, and some other poets had not existed, Mr. Francis Thompson would be a poet of remarkable novelty. Not that originality, in the strictest sense, is always essential to the making of a poet. There have been poets who have so absolutely lived in another age, whose whole soul has been so completely absorbed by a fashion of writing, perhaps a single writer, belonging to an earlier century, that their work has been an actual reincarnation of this particular time or writer. Chatterton, for instance, remains one of the finest of English poets, entirely on account of poems which were so deliberately imitative as to have been passed off as transcripts from old manuscripts. Again, it is possible to be deftly and legitimately eclectic, as was Milton, for example. Milton had, in an extraordinary

degree, the gift of assimilating all that he found, all that he borrowed. Often, indeed, he improved his borrowed goods; but always he worked them into the pattern of his own stuff, he made them part of himself; and wisdom is justified of her children. Now Mr. Thompson, though he affects certain periods, is not so absorbed in any one as to have found his soul by losing it; nor is he a dainty borrower from all, taking his good things wheresoever he finds them. Rather, he has been impressed by certain styles, in themselves incompatible, indeed implying the negation of one another—that of Crashaw, for instance, and that of Mr. Patmore—and he has deliberately mixed them, against the very nature of things. Thus his work, with all its splendours, has the impress of no individuality; it is a splendour of rags and patches, a very masque of anarchy. A new poet announces himself by his new way of seeing things, his new way of feeling things; Mr. Thompson comes to us a cloudy visionary, a rapturous sentimentalist, in whom emotion means coloured words, and sight the opportunity for a pedazlement.

The opening section of the book, 'Love in Dian's Lap,' is an experiment in Platonic love. The experiment is in itself interesting, though here perhaps a little too deliberate; in its bloodless ecstasy it recalls 'Epicurus' Psychidion,' which is certainly one of the several models on which it has been formed; it has, too, a finely extravagant courtliness, which belongs to an older school of verse, as here:—

Yet I have felt what terrors may consort  
In women's cheeks, the Graces' soft resort;  
My hand hath shook at gentle hands' access,  
And trembled at the waving of a tress;  
My blood known panic fear, and fled dismayed,  
Where ladies' eyes have set their ambuscade.  
The rustle of a robe hath been to me  
The very rattle of love's musketry;  
Although my heart hath beat the loud advance,  
Have recoiled before a challenging glance,  
Roved gay alarms where warlike ribbons dance.  
And from it all, this knowledge have I got,—  
The whole, that others have, is less than they have.

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nnoted would remain and overshone in her

Finer, in yet a different style, is the poem 'To a Poet breaking Silence,' of which we may quote the opening lines:—

Too wearily had we and song  
Been left to look and left to long,  
Yea, song and we to long and look,  
Since thine acquainted feet forsook  
The mountain where the Muses hymn  
For Sinai and the Seraphim.  
Now in both the mountains' shine  
Dress thy countenance, twice divine !  
From Moses and the Muses draw  
The Tables of thy double Law !  
His rod-born fount and Castaly  
Let the one rock bring forth for thee,  
Renewing so from either spring  
The songs that both thy countries sing :  
Or we shall fear lest, heavened thus long,  
Thou should'st forget thy native song,  
And make thy mortal melodies  
With broken stammer of the skies.

Next after these poems of spiritual love come certain odes and lyrical pieces: one, 'To the Dead Cardinal of Westminster,' modelled, as to form, on Marvell's great ode; 'A Judgment in Heaven,' in which we are permitted to see the angels "as they pelted each other with handfuls of stars"—the most clotted and inchoate poem in the volume; together with 'A Corymbus for Autumn' and 'The Hound of Heaven,' which are the finest things Mr. Thompson has done. Here, with all his extravagance, which passes from the sublime to the ridiculous with all the composure of a madman, Mr. Thompson has grappled with splendid subjects splendidly. He can, it is true, say:—

Against the red throb of the sunset-heart  
I laid my own to beat;

but he can also say (with a solemn imagery which has its precise meaning as well as its large utterance):—

I dimly guess what Time in mists confounds ;  
Yet ever and anon a trumpet sounds  
From the hid battlements of Eternity,  
Those shaken mists a space unsettle, then  
Round the half-glimpsèd turrets slowly wash

With gloomy robes purpureal, cypress-crowned;  
His name I know, and what his trumpet saith.

His name I know, and what his trumpet saith.

Here, as ever, Mr. Thompson indulges in his passion for polysyllables—"the splendid might of thy conflagrate fancies," for example; but forced words are less out of place in poems which, in the best sense of the word, are rhapsodies, than in poems such as those on children, which fill the last section of the book, and in which one may read of "a silvern segregation, globed complete," of "derelict trinkets of the darling young," and so forth. The last piece of all, 'To Monica thought Dying,' is written in downright imitation of Mr. Patmore; but how far is it, in its straining after fine effects of sound, its straining after fine effects of pathos, from the perfect justice of expression which Mr. Patmore has found, in such poems as 'The Toys' and 'Poor Child!' for an equally perfect sentiment of the pathetic! That a writer who at his best is so fiery and exuberant should ever take Mr. Patmore for a model, should really try to catch even his tricks of expression, is very curious, and shows, as much as any other single characteristic, the somewhat external quality of Mr. Thompson's inspiration. A poet with an individuality to express, seeking for an individual form of expression, could scarcely, one fancies, have

been drawn by any natural affinity so far away from himself and his main habitudes. Crashaw and Mr. Patmore—we come back to the old antagonism—can a man serve two such masters? Imagine Mr. Patmore rewriting, according to his own standard of composition, 'The Flaming Heart,' or Crashaw treating in his own way the theme of 'Delicie Sapientie de Amore'! Here and there, too, in Mr. Thompson's work, are reminiscences of Rossetti; as here:—

Yea, in that ultimate heart's occult abode  
To lie as in an oublie of God.

And the influence of Shelley is felt from the first line to the last. Yet, in spite of all this, Mr. Thompson has something, unquestionably, of "fine frenzy," not always quite under his own control; he amazes by his audacity, and delights by the violence with which he would fain storm Parnassus. His verse has generally fervour, a certain lyric glow, a certain magnificence; it has abundant fancy, and its measure of swift imagination. But the feast he spreads for us is a very Trimalchio's feast—the heaped profusion, the vaunting prodigality, which brings a surfeit; and, unlike Trimalchio, it could not be said of him, "omnia domi nascuntur."

*Letters to Marco.* By George D. Leslie, R.A. (Macmillan & Co.)

THESE letters, as we are told in the preface, are genuine communications—written at the dates they bear—to a brother Academician, Mr. H. Stacy Marks. They relate chiefly to the common objects of the southern counties, and even the numerous illustrations are, for the most part, only corrected reproductions of the pen-and-ink "scribbles" occasionally inserted in those letters; but there are some charming exceptions, such as the finished frontispiece of the author's old-fashioned residence at Riverside, Wallingford, and the two full-page views of the boathouse, as well as the one of the landing-stage; while some of the plants and flowers have evidently been drawn with considerable care. The portrait of a toad "from life" is creditable alike to the artist and the sitter—or rather *squatter*; and the cut of the two young swallows in the nest (p. 69) shows a strong power for seizing the characteristic attitudes of birds. In this respect, however, we think that the best proof of Mr. Leslie's observant nature is in his rough sketch of "Swallow tails and wing-tips" (p. 130), for, as he correctly points out, "the representation of the forked tail, without regard to what the bird is intended to be doing, has become, through long custom, a conventionality" with artists. Even Bewick erred, seeing that his bird is perched, for "a swallow uses his tail to check his flight, expanding it entirely in stopping, and partially in order to slack or turn, but at full speed it is as straight as an arrow. The tail acts both as a rudder and a break; at rest it is never forked out." We are also impressed with the accuracy of the author's remarks about the flight of the kingfisher, which has been compared to a meteor, "but plenty of time is afforded to mark well both the shape and varied colour of the bird." In corroboration of this we may observe that we once saw a kingfisher flying for some distance

parallel to a South-Eastern train which was proceeding at the highest speed attained on the Reading branch, and there is nothing meteoric about that.

Sometimes Mr. Leslie takes his reader to the Kennett valley, or higher up the Thames, even to the watershed by Fairford, famed for its stained glass; and he describes with a few happy touches the quaint old inn at Lechlade, and, at greater length, the Elizabethan manor-house at Kelmscott, in which Rossetti formerly lived, and now the country abode of Mr. W. Morris. Bits of quaint folk-lore abound, such as:—

"An Oxford friend of mine tells me of a curious name for woodlice current in Oxfordshire, namely 'God Almighty's pigs.' T. Tims, the 'Varsity bargeman, informed my friend that his mother cured him of whooping cough by giving him fried woodlice ground to powder, and he called them by the above extraordinary name."

Mr. Leslie also tells us that most of the large walnut trees so abundant in the Berkshire villages were planted about the time of the battle of Waterloo, to supply the deficiencies caused by the previous demand for the wood for gunstocks; but we think he is mistaken in estimating that few walnut trees live much over a hundred years. One of the most estimable features of this book is the true love of nature and the kindness of heart that pervade it. Mr. Leslie noticed that in his boathouse, during a return of cold weather, numbers of swallows and martins huddled together in a row on a long bar near the roof; but the bar was of iron, and every morning he used to pick up three or four birds which had perished during the night, so, judging that the cold metal might be conducive to this mortality, he put up a wooden bar, "and the swallows much prefer it." And alluding to the damage caused to buds by the bullfinches, and the fact that a "brother-brush" in Surrey used to have these birds shot, he makes the following pertinent remarks, with which we must conclude our notice of this brightly written volume:—

"The fact is, the general balance of power is well kept if Nature is not interfered with; but if once you begin shooting bullfinches you scare away the robins and tits, thereby allowing the lackey- and ermine-moths an undue advantage. I confess I do not like to hear of a brother artist who prefers a pint or two more of gooseberries or plums in his inside, or the threepence the fruit would produce in his pocket, to the sweet companionship of the birds in his gardens."

To this let us add that the man who "sows" charges of small shot among the branches of his fruit trees does more harm to them at every discharge than a bullfinch would do in a week.

#### NEW NOVELS.

*A Superfluous Woman.* 3 vols. (Heinemann.)

A NOVELIST whose most obvious purpose in writing a story is to proclaim to a corrupt generation his (or her) convictions about things in general is probably very young, and certainly very inexperienced, both with regard to society as it is and to novel-writing as it ought to be. Most people have at one time or other been possessed

with a desire to preach a sermon. Many have found reason on reaching mature years to be grateful that no opportunity was afforded them of giving public utterance to a series of platitudes, or of generalizations which experience often proves to have been founded on rare instances. The author of 'A Superfluous Woman' has preached her sermon—it is too feminine a discourse to suggest the male pronoun. Her text is the law of heredity, which is in itself not a new one. Her theme is the wickedness of a girl selling herself in marriage to a vicious and effete aristocrat, the product of a race "outworn" physically and morally. The subject also is familiar; so is the conventional hero, who is, fortunately for our generation, more often met with in fiction or in melodrama than in real life. So depraved a creature as Lord Heriot is at any rate hardly to be taken as the type of an English aristocrat of to-day, and all the expressions used about him have a fine old-world flavour. Jessamine Halliday's restlessness and vague enthusiasm are far more usual in modern life than the exceptionally undesirable marriage which she finally elected to make. A turbulent and hysterical young woman who runs away from the hollowness of her surroundings to lead a higher life in a station to which neither God nor man called her, is not likely to profit very much by the experiment. Jessamine in fact did not, but had sufficient saving grace to stop short of tying an honest yeoman farmer to herself and her whimsies for life. The last volume is full of lurid lights and coal-black shadows in which realities have little to do. Jessamine faintly recalls Miss Schreiner's immortal Lyndall at times, but she has neither the strength nor the poetry of that extravagant little spirit. The author shows some aptitude for writing, and would probably do much better with less indulgence in theory and more observation of life. A word of hearty praise must be bestowed on the charming binding with which the publisher has clothed the book. Its exterior is, at any rate, thoroughly artistic if the contents are not.

*Britomart.* By Mrs. Herbert Martin. 3 vols. (Bentley & Son.)

It is pretty clear that Mrs. Herbert Martin is no believer in the doctrine of heredity, otherwise she would hardly have ventured to endow her heroine with so many admirable qualities of which no counterpart may be found in either of her parents. Penrose Trevenna, however, is in herself a consistently drawn and interesting figure, and the history of her relations with her cousin illustrates with considerable skill how, in Steele's phrase, love may be a liberal education. The materials of the story are unpromising, and the situation out of which it springs is difficult and even painful. But Mrs. Martin has shown taste as well as skill in handling the successive developments of the plot, though the incidents themselves are artificially and even clumsily contrived. 'Britomart' is essentially a book that improves on acquaintance. The opening chapters are dreary and tedious, but the reader may be encouraged to persevere.

*The Red-House Mystery.* By Mrs. Hungerford. 2 vols. (Chatto & Windus.)

Mrs. HUNGERFORD may be congratulated on one point in her new tale: it is not written throughout in the present tense. Like her former novels, 'The Red-House Mystery' has a good deal of "love's young dream" (new style), but the supply of criminal interest is also large. It is not certain that many readers care about crime for crime's sake, as it were, unless of a very convincing sort. And they will not find this picture of it very effective or exciting in spite of the piling up of horror on horror. The hearth and home shared by the sinister Dr. Darkham and his "detestable" wife and "terrible" idiot son is a gruesome spot, yet neither it nor the murders and hauntings are sufficiently well considered and presented to be appalling. To properly shock the feelings a certain degree of belief is essential in the reader, and so much "bold advertisement" of the ugliness of human nature leads him to question the advantage of the procedure. Yet here and there are grim and vivid touches. The light relief is, however, the best thing about the story, and some of the secondary people are, in their way, amusing and cleverly drawn. We know of old Mrs. Hungerford's high-spirited and flippant young people, with their eye for the comic as well as the sentimental side of life—and these specimens of the genus are not very unlike their predecessors. When the dark, but not altogether mysterious criminal has been disposed of by the hand of retributive justice (in the person of the powerful seventeen-year-old idiot), the rest of the company are, for the most part, made happy with the right person.

*Theories.* By A. N. T. A. P. "Independent Novel Series." (Fisher Unwin.)

THIS is a clever book about a fairly trite subject. A woman full of raw enthusiasms and undigested crazes is mated to a good ordinary gentleman of a practical turn of mind, who is most patient in humouring her varying moods as long as he can, but is finally obliged to speak out, with what proves in the end to be the happiest result. It is not quite clear that the author would suggest the same moral as we have ventured to hint at in this short account of the story, but we are inclined to think that the husband is treated rather unfairly throughout; sufficient allowance is not made for the extremely trying circumstances of his case in having to deal with such a firebrand as his wife. But though it is rarely possible to approve of her actions, the sweetness and limpidity of her character, to which the encomium bestowed on Nathanael might be applied, are dwelt on with loving skill. As a foil to the heroine, Miss Hawth, who acts as chorus, is terribly effective; in fact, her dreary narrowness is, if anything, overdone. It might be said that Herbert Gower's position requires a little more explanation; but the Colonel, of whom there is hardly enough, is a delightful relief to the seriousness of the book: his History of Food is really a most brilliant idea worked out with considerable humour.

*A Naughty Girl.* By J. Ashby Sterry. "The Modern Library." (Bliss, Sands & Foster.)

THERE is enough incident in this story to make it amusing in a mild way, and rather too much coincidence to make it probable. But it is very slight, and the end is dragged out too long by unnecessary and uninteresting misunderstandings. Still the book is worth reading to while away a vacant half hour. For this reason Mr. Ashby Sterry may be asked another time not to indulge so much in what looks almost like log-rolling; in more than one instance sentences like the following occur: "While waiting she took up . . . by . . . [a recent novel is named], and found it a story of extraordinary interest. She was so absorbed in it," &c. Unless the books named be classics or recent books of overwhelming and incontestable excellence, which these are not, such sentences are in distinctly bad taste.

#### THE LITERATURE OF THE NEW TESTAMENT.

*Biblical Essays.* By the late J. B. Lightfoot, D.D. (Macmillan & Co.)—The most valuable of these essays are those that have been already published. The essay on St. John's Gospel puts the internal evidence for its genuineness as fully and clearly as it can well be put. The essays on the Epistle to the Romans are also an exceedingly able contribution to New Testament literature, and the second one demolishes the arguments of Hort in a masterly way. The essays that appear in this volume for the first time all belong to an early period of Dr. Lightfoot's career, and are taken from lecture-notes written between 1862 and 1872. We doubt if Dr. Lightfoot himself would have allowed their publication in their present form. Some of them, such as the one on the external evidence for the genuineness of St. John's Gospel, have been superseded by the investigations published in his 'Essays on Supernatural Religion' and in his 'Apostolic Fathers.' Others are fragmentary. But all bear marks of the thorough scholar and patient inquirer. They, however, require to be read with caution. Thus the martyrdom of Polycarp is set down in one place at 155 A.D., in another at 165, and no reference is made to the quite recent examination of the subject in the *Rheinisches Museum*. Similar inconsistencies and deficiencies are to be met with not infrequently.

*The New Testament and its Writers: being an Introduction to the Books of the New Testament.* By the Rev. J. A. M'Clymont, B.D. (Black.)—Mr. M'Clymont states in regard to the canon of the New Testament that its "extent was formally settled by the collective wisdom of the Church expressed through her Councils, first at Laodicea in 364 (if the genuineness of the decree on the subject be admitted) and at the third Council of Carthage in 397, when the very same books as are contained in our New Testament were declared to be canonical and the only ones that should be read in church." Mr. M'Clymont accepts the decision of the Council of Carthage, and throughout his book expounds, as if they were irrefutable, the reasons which have induced men of past times to regard each book of the New Testament as written by an apostle or under the direction of one. The reader would scarcely know that a contrary opinion in regard to any one of the books could now be entertained. When the author mentions an argument against the genuineness of any of them, it is to dismiss it as if there were no force in it. The book is thus one-sided from beginning to end, and the writer does not exhibit capacity to see the position of his opponents or to carry on

original research. On the other hand, Mr. M'Clymont's work shows that he has read most of the books in the original languages which could be of use to him, and he evidently has spent much labour on the compilation of his treatise. He exhibits competent scholarship, and presents his opinions with great clearness. The book will prove most serviceable for those who wish to know only one side of the subject, but it is essential for their comfort that they do not read books of a contrary kind.

*The Greek Testament.* Edited by the Rev. E. Miller.—*The Gospel according to St. Luke.* Edited by H. R. Heathley. (Rivington, Percival & Co.)—This is a handy text-book. The Greek is beautifully printed; the notes really elucidate the text, and have the merit of conciseness; and the vocabulary is accurate, the misprints being few. There are two editors, a particular and a general, and there is no attempt to distinguish the work of each. The introduction bears no indication that the writer knows anything of the higher criticism. The notes show a curious admixture of High Church and Broad Church opinions. Thus the differences between the Gospels are pointed out. An apocryphal narrative of a demoniac miracle is quoted to illustrate a demoniac miracle in St. Luke as if they were both on parallel lines. And Christ's words "Thy sins are forgiven thee" are illustrated by the "Jewish maxim that no sick man is healed of his disease until all his sins have been forgiven." But in the note on our Lord's brothers three opinions are mentioned, and the first is summarily dismissed as wrong by the remark, "The first opinion contradicts a decision of the sixth General Council."

*Canonical and Uncanonical Gospels, with a Translation of the Recently Discovered Fragment of the Gospel of Peter.* By W. E. Barnes. (Longmans & Co.)—The object of this book is twofold: first, to disprove the notion that the Gospels first became authorities in the fourth century A.C. (sic); and second, to show that "the narrative cannot be shaken, even if the usual authorities for it be proved to be more recent than we believe." Mr. Barnes has made a thorough study of his subject; he is competent to deal with it, and his book is interesting as containing notices of the recent contributions that have been made to the history of the Gospels. But he has striven to be concise, and the result is that he is often inaccurate. Thus, in his account of the 'Apology of Aristides,' he does not mention that it is known to us in three different forms, and that none of these can be proved to be the original. He quotes it as if his text were the original and there was no dispute about it, and he is particularly unfortunate in the passage which he has selected; for the texts of the Greek, Armenian, and Syriac forms differ widely from each other as regards the most important of the expressions contained in it, and probably all are widely divergent from the original. In almost every chapter there is something similar to this. Mr. Barnes acknowledges that he is not a dispassionate inquirer, and in harmony with this confession we find that his omissions and inaccuracies are in favour of his own opinions. Thus, in his account of the uncanonical gospels, he does not show to what extent the Gospel according to the Hebrews was used as Scripture. His remark is, "It is easy to overrate its importance." Again, he lays considerable stress on the evidence of Justin Martyr, and to bring out its value he adds, "Justin Martyr not only wrote before the year 180 A.D., but, according to some authorities, may have even died before 150 A.D." Mr. Barnes should not have made such an assertion as to the date of Justin's death without mentioning his authorities—for in all probability they are not authorities at all. But it is also a defect of the book that the reader must believe in Mr. Barnes, if he is to accept his reasonings, for a large number of the

most important statements bearing on his arguments are given on his own authority. The faults of the book arise to a large extent from the form in which Mr. Barnes has embodied his materials. It is evident that, if he liked, he could produce a book on the subject that would not be open to some of the objections which we have brought against his present production.

## SHORT STORIES.

As we recently took occasion to observe, the past year was less remarkable for the production of good novels than for an extension of the licence accorded to the modern novelist in treating of subjects which it was the custom until recently to let alone. Mr. Hubert Crackanthorpe's 'Wreckage' was in this respect a sign of the times, and now we have a lady, who calls herself "George Egerton," following as closely as she dares in his footsteps with *Keynotes* (Mathews & Lane). It is in some measure the latest pose of literary affectation, this strange desire to make Mrs. Grundy's flesh creep with questionable stories written in dubious English; and there is nothing to cause even a temporary flutter in the dovecotes of the discreet, for, in fact, these young persons, whether it be in prose or verse that they go about to shock the "big middle class," take themselves much too seriously. 'Keynotes' has a certain violence which does duty for strength, and a kind of tawdriness which masquerades as style. At the same time, despite much uncleaned-for bitterness, it contains, here and there, the promise of better things. There are passages in 'A Cross Line' and 'Under Northern Skies' which reveal the true lover of nature, who can describe vividly what she sees hanging around her on the walls of that fascinating picture-gallery we call the world. But, for the most part, the reader is repelled by the peculiar tone of the writer's mind, and this feeling of repulsion at times deepens into sheer disgust, as when she speaks of a man who has had "a varied experience of the female animal," or of a woman "who was one bump of philoprogenitiveness." If that sort of thing does not leave a bad taste in the mouth, we should be glad to know what does; and 'Keynotes' is full of it, from cover to cover. The *femme incomprise*, when she goes on the war-path, is apt, we fear, to leave her good manners behind; she listens at key-holes, she treads on the reader's corns, she asserts her claim to the full enjoyment of the literary franchise, in an altogether too aggressive and noisy fashion.

In his preface to *John Ingerfield, and other Stories* (McClure & Co.), Mr. J. K. Jerome relates his distress when, on a former occasion, a serious story that he had written was mistaken for a bad attempt at humour, and so, to avoid a similar error, this time he is good enough to point out to us which of these stories are serious and which are not. It is unfortunate that a man of Mr. Jerome's ability should thus think it necessary to act as signpost to his own works, especially as in two of the cases this confession of weakness is quite misplaced. 'John Ingerfield' is a charming little story of indifference turned into love from devotion to a common cause of mercy, and to judge from the slender material of fact which the author seems to have had to go upon, he has been very skilful in the turning of his incidents and in breathing life into his characters. 'The Woman of the Seter' is a rather gruesome study of the growth of madness exhibited in letters from the madman. It certainly does not seem probable that a newly married man should have been afflicted in this particular way; still, granting that he was, the story is cleverly told. As for the other "serious" story, its serious meaning is so profound that we have been unable to plumb it. 'Variety Patter' contains a very funny story about a well-known lady of the

music-hall, but in the 'Lease of the Cross Keys' more, one would think, could have been made out of the humour of the situation, which in itself, however, is not great.

## RECENT BIOGRAPHY.

*Annie Besant, an Autobiography* (Fisher Unwin), is a book which does not call for lengthy notice in these columns, though it has a certain importance as a "human document," and is likely to be regarded by some as a sort of new gospel. Mrs. Besant admits that there is "a savour of vanity" in the task she has undertaken, and the vanity is conspicuous on every page, from the first, in which she is careful to inform us that her "baby eyes opened to the light" at 5.39 p.m. on October 1st, 1847, down to the last, in which we are assured that, as one of "those on whose heads the touch of the Master has rested in blessing," she "can never again look upon the world save through eyes made luminous with the radiance of the Eternal Peace." To members of the Blavatsky Lodge of the Theosophical Society, the leadership of which has devolved on her since Madame Blavatsky's death, it is, of course, satisfactory to know that even in infancy Mrs. Besant was "mystical and imaginative, religious to the very finger-tips, and with a certain faculty for seeing visions and dreaming dreams," and that every step in her life, through the forty years and more which passed before she was herself aware of her reincarnation, was a pre-destined movement towards the happy day in which her eyes were to be made luminous and radiant, and by a "flash of illumination" she was to know "that the weary search was over and the very Truth was found." It was to Mr. W. T. Stead that she owed this flash. One day he handed her Madame Blavatsky's volume on 'The Secret Doctrine.' "Can you review these?" he asked. "My young men all fight shy of them, but you are quite mad enough on these subjects to make something of them." It is true that a fortnight before, as she says, "I heard a Voice that was to become to me the holiest sound on earth." But the Voice was unintelligible until 'The Secret Doctrine' had been read. That done, Mrs. Besant straightway became a Theosophist, and, sitting for about two years at Madame Blavatsky's feet as a disciple, was able to succeed to her apostleship. She now sees that she was a Theosophist in spite of herself and her ignorance all through her dreamy childhood and girlish aspirations to become a nun, her marriage, her association with Mr. Bradlaugh in the preaching of Atheism, and her association with the Fabian Society in the preaching of Socialism; and in furnishing a minute account of so much of her life as she thinks the world needs to know she endeavours to make it plain that all her past experiences and occupations were preparatory to the final stage of mental and moral development which she has at length reached, and on which she stands as on a rock. But as she is still only forty-six years old, with the addition of a few months, days, and minutes, and may, therefore, hope to live for another quarter of a century or so, affording material for at least one other volume of autobiography, and time for several other religious changes, she is, perhaps, rather rash in speaking so positively of her latest enthusiasm.

IN *Some Memories of Books, Authors, and Events* (Constable & Co.) Mr. James Bertram, who died two years ago, put together a good deal of interesting gossip about his early experiences and acquaintances in Edinburgh. He was only thirteen when, in 1837, he was apprenticed to the proprietor of *Tait's Magazine*, and he rose to be managing clerk and cashier before he was twenty-one. He unwisely abandoned that safe employment to become a strolling player. But he soon returned

to Edinburgh, and there he found occupation, first as a bookseller, and afterwards as a journalist and writer of books, his best-known and most important work being 'The Harvest of the Sea,' which is still an authority on European fisheries. Part of the information given in the present volume is rather trivial, but it tells us a good deal about William Tait and the bookselling and publishing arrangements of Edinburgh half a century ago, and something about De Quincey and other contributors to *Tait*, as well as about Blackwood, the Chamberses, and other friendly rivals of the enterprising and large-hearted tradesman in Princes Street. To De Quincey Mr. Bertram was often sent on errands as a lad, and the kindly treatment he received was characteristic of the amiable and unbusiness-like "opium smoker." Scott was before our author's day, but Mr. Bertram knew shopmen and printers who had had to do with the great novelist, and such chit-chat as he heard is here detailed.

MR. EDWARD VERRALL LUCAS begins his preface to *Bernard Barton and his Friends* (Hicks) by a reference to 'Selections from the Poems and Letters of Bernard Barton,' with the memoir by Edward FitzGerald. That memoir, he observes, "for delicacy of style, justice of appreciation, and rightness of proportion is a model of what such memoirs should be; and to tamper with it is almost sacrilege." We thoroughly agree with Mr. Lucas; nay, we more than agree with him, for we would omit his "almost." The memoir is not very scarce, for it was largely subscribed for, and is priced pretty cheaply still in second-hand booksellers' catalogues; anyhow, if it is scarce, it might have been easily reprinted. We have noticed here many omissions, e.g., the second letter to Mrs. Shawe and the first one to Miss Charlesworth, the exquisite passage at the bottom of p. 32 of the memoir, and the foot-note on p. 34. There is an interesting letter by Mrs. Fitzgerald (the Quaker poet's daughter, who was born in 1808, and is living still) describing a call made by her and her father on Charles Lamb; and a pleasant fragment of a letter from Bernard Barton to a schoolgirl at Bury St. Edmunds. Otherwise the additions are of little value. To write about Major Moor (1769-1848), and not mention his 'Hindoo Pantheon,' is ridiculous; George Borrow here becomes "that indescribable man—humanist, novelist, linguist, pugilist, patriot, traveller, philosopher, and gipsy: in short one of Nature's focusses"!

## OUR LIBRARY TABLE.

*Days spent on a Doge's Farm* (Fisher Unwin) shows that Miss M. Symonds possesses much of her lamented father's ability as a writer. Like him she has a distinct turn for description, and if there be an occasional touch of exaggeration, it may fairly be said that Mr. Symonds's sketches had the same defect. The subject of the volume is the management of an estate in the Basso Padovano, which came into the possession of a branch of the Pisani family in the fifteenth century. In 1735 the then owner of the estate, Alvise Pisani, was elected Doge, and consequently Miss Symonds styles it the Doge's Farm; but the reader must not on that account expect anything of historical interest in the book, which deals entirely with life on an Italian estate which has only been drained and brought under cultivation in the present century, although, to be sure, space is found for lively descriptions of excursions to Arqua and Padua and other places in the neighbourhood. Miss Symonds has a quick eye for everything picturesque, and she shows a genuine sympathy with the Italian character, with its strong points and its weak points; indeed, her volume gives promise of her attaining a considerable position as a popular author. The pity of it is

that she has been tempted by buoyant spirits into forgetting the reserve a guest should practise, and has described at length, and in a tone that to some may seem cynical, the inmates of the Doge's villa and the management of the estate by her hostess, who, as the widow of the last Pisani, has faced with success the task, difficult for a foreigner, of improving and ordering a large estate. A young lady, even when inexperienced, should be careful to avoid the personalities of the new journalism, and we are sure reflection will show Miss Symonds that she has gone too far in the direction of making private life public property.

We have seldom come across a book which reveals more simple-minded enthusiasm in its writer than does *The Little Sisters of the Poor*, by Mrs. Abel Ram, published by Messrs. Longman & Co. It forms a history of the well-known order, which may be commended as a study of the Christian life even to those fierce Protestants who will not believe that any good thing can come out of the Church of Rome. Although not so modern as its rival the Salvation Army, the community of the Little Sisters is only fifty years of age, its founder is still living, and the nominal foundress, the first Mother-General, died only late in September last. That two seamstresses in a decayed town, a shepherdess from an oyster-catching village, and a little priest, whose income was 16. a year, should have started a work which was to grow in half a century, without endowment, into a community possessing nearly three hundred separate religious houses, with a training school in which six hundred young women, called together only by their wish to practise obedience and charity in fortitude and humility, are learning to be working nuns, is what many would call a miracle. Let us at least concede that the system devised by the Abbé Le Pailleur was one which was needed by the Roman Catholic, if not by the whole Christian world. Mrs. Ram believes in the theory of miracle, and thinks that, by a series of direct interpositions of Almighty God and His saints, the poor have been fed with scraps suddenly created for that purpose, and twenty-franc pieces placed in the begging bags by angels in the shape of lovely boys whose footmarks were not to be found on the soft snow. There are, too, a good many prepared miracles in her book. A cow is wanted; a notice to that effect is tied round the neck of the statue of St. Joseph, and presently the cow walks in. But it is a kind friend in the town who drives it in; and even Mrs. Ram will admit that he may have heard that a cow was needed. Childlike, also, is the account of the punishments inflicted on the image of the patron saint when prayers to him have remained too long without an answer. But here again a little of the wisdom of the serpent on the part of the mother of the house in question peeps out, for it seems that the local benefactors of the community were allowed to know that the saint was in trouble, and why, and thus to receive a hint of what was expected, either of the saint or of them. This kind of half-jocular, half-mystic treatment of sacred themes is characteristic of the women of religious orders; but it must not blind Protestant readers to the beauty of the life they lead, nor to the charm of a book like that before us, which lets the public into its inner secret. It is painful to read of the persecution endured by the sisterhood at Edinburgh, where bills on the walls described the sisters as Antichrist, and they were frequently pelted by the mob, so that one died of her injuries and another was badly hurt. Are we, after all, much better than the Chinese? The book, which ought to meet with a success, is in sad need of revision. There are many errors, such as "warmed" for warned in a religious service, and so forth. A story is told of Lord Aberdeen in Ireland, in which either the date or the name is wrong.

EXTREMELY pretty reprints of *Paul and Virginia* and of *The Gold Bug* of Poe have reached us from Messrs. Routledge. We presume the illustrations are produced by M. Guillaume in Paris.—A pretty volume, containing a selection from Hazlitt's *Spirit of the Age*, has been added by Messrs. Putnam's Sons to their "Knickerbocker Nuggets." Mr. Brimley Johnson contributes a sensible introduction.

MESSRS. SAMPSON Low & Co. have added to their reprint of Mr. Clark Russell's novels *Jack's Courtship*.—Messrs. Macmillan have reprinted in a convenient shape Major Gambier Parry's venture in fiction *The Story of Dick* and Mr. James's excellent volume of essays *Partial Portraits*.—Messrs. Jarrold & Sons have issued handy reprints of *Once!* by Curtis Yorke, and *Bonnie Kate*, by Mrs. Leith Adams.

*The English-German Conversation Dictionary*, compiled by Mr. Jäschke and published by Mr. Nutt, is a useful little volume for the tourist.

THE following London booksellers have forwarded their catalogues: Mr. Auvache, Messrs. Cross & Co., Messrs. Dulau & Co. (geology), Mr. Edwards (fair), Mr. Ellington, Mr. Glaisher, Messrs. Gowans & Son, Mr. Higham (theology, two catalogues), Mr. Irvine, Mr. Jeffery, Messrs. Luzac & Co., Mr. Maggs (good), Mr. May (fair), Messrs. Myers & Co., Messrs. Nutt & Co. (theology, part ii.), Messrs. Pickering & Chatto (elaborate and valuable catalogue), Messrs. Suckling & Galloway, Mrs. Tregaskis (handsome illustrated quarto catalogue), and Messrs. Wesley & Son (valuable library relating to Paracelsus and alchemy). The following country booksellers have sent us their catalogues: Mr. Pickering of Bath; Mr. Baker (five catalogues: one of poetry, one theological, one topographical, and one relating to railroads), Mr. Downing, Mr. Lowe, and Mr. Thistlewood of Birmingham; Messrs. Matthews & Brooke of Bradford (two catalogues, one of Mr. Briggs's library); Mr. Smith of Brighton; Messrs. W. George's Sons (good) of Bristol; Mr. Johnson of Cambridge; Mr. Murray of Derby (two catalogues); Mr. Baxendine, Mr. Brown (good), Mr. Cameron (good), and Mr. Clay (two catalogues, one of them classical) of Edinburgh; Messrs. Kerr & Richardson (fair) of Glasgow; Mr. Howell (good), Mr. Jaggard, and Mr. Potter of Liverpool; and Miss Millard of Teddington.

WE have on our table *A Narrative of Further Excavations at Zimbabwe, Mashonaland*, by Major Sir John C. Willoughby (Philip),—*The Siege of Plataea from Thucydides, Books II. and III.*, edited by J. M. Sing (Rivingtons),—*Julius Caesar*, with Introduction and Notes by W. Dent (Blackie),—*The Industries of Russia, Siberia, and the Great Siberian Railway, and Manufactures and Trades*, by J. M. Crawford, Vols. I., II., and V. (King & Son),—*A New Chapter in the History of Labour*, by J. Keith, C.E. (Unwin Brothers),—*A Few Words about Drawing for Beginners*, by J. B. (Edinburgh, Douglas),—*Round the Works of our Great Railways*, by Various Authors (Arnold),—*Leif's House in Vineland*, by E. N. Horsford, and *Graves of the Northmen*, by C. Horsford (Boston, U.S., Damrell & Upham),—*Cartoons, Social and Political*, by Cynicus (59, Drury Lane),—*Short Studies in Character*, by S. Bryant (Sonnen-schein),—*Antique Lamps*, by W. Cudworth (C. J. Clark),—*The Sunny Days of Youth*, by the Author of "How to be Happy though Married" (Fisher Unwin),—*The Notions of a Nobody*, by T. T. Dahle (The Leadenhall Press),—*Clear the Track!* by E. Werner, translated by M. S. Smith (The International News Company),—*The Lifting of the Shadow*, by K. M. Eady (S.S.U.),—*Up among the Ice-Floes*, by J. M. Oxley (Nelson),—*The Browning Boys*, by Pansy (S.S.U.),—*Lucia's Trust*, by C. Shaw (Shaw),—*The Girls of Cliff School*, by G. Toplis (S.S.U.),—*Scarlet Town*, by H. M. Poynter (S.P.C.K.),—*As We Sweep through the Deep*, by Dr. Gordon Stables, R.N. (Nelson),—

*Vulcan's Revenge*, by the Author of "Choosing her Way" (S.S.U.),—*Paul and his Troubles*, by F. S. Potter (S.P.C.K.),—*The Child's Own Magazine*, Volume for 1893 (S.S.U.),—*A Storm and a Teapot*, by F. H. Wood (S.P.C.K.),—*The Church Monthly*, Volume for 1893 ("Church Monthly Office"),—*Dick's Water-Lilies*, by C. Temple (S.P.C.K.),—*The Silver Link*, Vol. II. (S.S.U.),—*All about a Five-Pound Note*, by H. Carlyon (S.P.C.K.),—*Various Verses*, by W. F. Harvey and Others (Hayman & Co.),—*Gold, the God, and other Poems*, by E. L. T. Harris-Bickford (Camborne, Harris-Bickford),—*Switzerland, Poetical and Pictorial*, compiled by H. Eberli (Zurich, Fussli),—*Recitations and Dialogues*, edited by M. T. Yates, LL.D.: Book I., Junior; Book II., Senior (Arnold),—*The World's Parliament of Religions*, edited by the Rev. J. H. Barrows, D.D., 2 vols. ("Review of Reviews Office"),—*The Truth of the Christian Religion*, by J. Kaftan, D.D., translated by G. Ferries, 2 vols. (T. & T. Clark),—*Symbolism; or, Exposition of the Doctrinal Differences between Catholics and Protestants*, by J. A. Moehler, D.D., translated by J. B. Robertson (Gibbons & Co.),—*The Christian Ethic*, by W. Knight, LL.D. (Murray),—*The Greatest Thing in the World, and other Addresses*, by H. Drummond (Hodder & Stoughton),—*The Gospel and its Earliest Interpretations*, by O. Cone, D.D. (Putnam),—*Fragments in Baskets*, by Mrs. W. Boyd Carpenter (Ishbister),—*Die Medicin der Naturvölker*, by Dr. Max Bartels (Leipzig, Ferman),—*Versuch einer Rekonstitution des Deboraliedes*, by C. Niebuhr (Berlin, Rühe),—*and Reproductions of the Woodcuts in the 'Dream of Poliphilus'* ("Hypnerotomachia Poliphili"), printed at Venice by Aldus in 1499 (W. Griggs). Among New Editions we have *Hours with the Mystics*, by R. A. Vaughan (Gibbons & Co.).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Blake's (Rev. B.) *How to Read the Prophets: Part 4, Ezekiel*, cr. 8vo. 4/- cl.

Bonwick's (J.) *Irish Druids and Old Irish Religions*, 6/- cl.

Brooks's (P.) *Addresses*, with Introduction by Rev. J. H. Ward, cr. 8vo. 2/6 cl.

Denny's (E.) *Anglican Orders and Jurisdiction*, 12mo. 3/- cl.

Geikie's (C.) *The Gospels, a Companion to the Life of our Lord*, cr. 8vo. 6/- cl.

Knox-Little's (Rev. J.) *The Mystery of the Passion of our Most Holy Redeemer*, cr. 8vo. 2/6 cl.

Molinari's (G. D.) *Religion*, trans. by W. K. Firminger, 2/6

Moss's (R. W.) *From Malachi to Matthew*, 12mo. 2/6 cl.

(Books for Bible Students.)

Moule's (H. C. G.) *Epistle of St. Paul to the Romans*, 8vo. 7/6 cl. (Expositor's Bible.)

Shedd's (W. G. T.) *Orthodoxy and Heterodoxy*, a Miscellany, 8vo. 6/- cl.

Welssacker's (Carl von) *Apostolic Age of the Christian Church*, trans. by Millar, Vol. 1, 8vo. 10/- cl.

##### Fine Art and Archaeology.

Ashdown's (C. H.) *St. Albans, Historical and Picturesque*, illustrated, 42/-

Layard's (G. S.) *Tennyson and his Pre-Raphaelite Illustrators*, 8vo. 7/6 cl.

Men and Women of the Day, ed. by C. Eglington, Vol. 6, 42/-

Modern Wall Decorations, 4 parts, 21/- net.

##### Poetry.

Argyll's (Duke of) *The Burdens of Belief, and other Poems*, cr. 8vo. 6/- cl.

Gosse's (E.) *The Jacobean Poets*, cr. 8vo. 3/6 cl. (University Extension Manuals.)

##### Bibliography.

Heron-Allen's (E.) *De Fiducia Bibliographia*, being an Attempt at a Bibliography of the Violin, 2 vols. 42/- net.

##### Philosophy.

Hume's Enquiry concerning the Human Understanding, from Edition of 1777, edited by Bigge, cr. 8vo. 7/6 cl.

Marshall's (H. R.) *Pain, Pleasure, and Aesthetics*, an Essay, 8vo. 8/- net.

##### History and Biography.

Creighton's (M.) *History of the Papacy*, Vol. 6, 8vo. 15/- cl.

Footman's (J.) *History of the Parish Church of St. Michael and All Angels, Chipping Lambourn*, 8vo. 7/6 cl.

Hazlitt's (W.) *Conversations of James Northcote*, edited by E. Gosse, cr. 8vo. 6/- cl.

Jekyll's (Mr. Joseph) *Correspondence with Lady G. S. Stanley, 1818-38*, edited by Bourke, 8vo. 16/- cl.

Lucas's (E. V.) *Bernard Barton and his Friends*, a Record of Quiet Lives, 8vo. 5/- net.

Murray's (D.) *Japan*, cr. 8vo. 5/- cl. (The Story of the Nations.)

##### Geography and Travel.

Lucas's (C. P.) *Historical Geography of the British Colonies*, Vol. 3, cr. 8vo. 7/6 cl.



on interesting names, sometimes on interesting proportions between the gifts of well-known men. For instance, in 1565 there is entered Benevolence, The Earle Sussex, x<sup>3</sup> iii<sup>4</sup> Earl Northumberland, v<sup>3</sup> The Lord Straunge, i<sup>3</sup> The Lord Dudley, xii<sup>4</sup> The Lorde Graye, xii<sup>4</sup> The Bishop of Carlile, i<sup>3</sup> The Bishop of Chichester, i<sup>3</sup> The Bishop of Duresne, i<sup>3</sup> The Bishop of Coventry, ii<sup>3</sup> iii<sup>4</sup> The Bishop of Chester, i<sup>3</sup> The Lorde of Loughborowe, v<sup>3</sup> The Lorde of Hunsden, v<sup>3</sup> Mr Comptroller of the Queen's House, vi<sup>3</sup> Mr Cofferer of the Queen's House, xvii<sup>4</sup>

Next quarter is entered "The Bishop of Ely, r." The word "benevolence" seems here used as our "donation," a voluntary and unnecessary gift. The other sums seem to be collected from year to year, though upon what basis they are entered is not clear.

In 1567-8 again appears:—

The Lord Graye, xii<sup>4</sup> The Comptroller of the Queen's House, x<sup>3</sup> In the Pallas, William Stanton, xi<sup>3</sup> viii<sup>4</sup> In the Great Sanctuary, John Bendebow, i<sup>3</sup> Petty France, John Steppes, i<sup>3</sup> Benevolence, Mr. Anthony Newdigate, Esquire, for the poor people of Westminster, xxxii<sup>3</sup> iii<sup>4</sup>

As in other years, in September, 1570, the "Amery Receipts" mention several as giving "nichel" (*nihil*): among others, Mr. Fulham, Mr. Hunys, and "Mr. White, Master of ye children"; while "Mr. Brayne, ye Queenes porter," gives twopence, and "Mr. Bendebow" of the great Sanctuary twopence." The use to which the money is put is also thereafter recorded. Hence one may glean interesting particulars of the expenses and habits of the time.

CHARLOTTE CARMICHAEL STOPES.

#### DR. WALLER.

DR. JOHN FRANCIS WALLER, of the stock of the great English song-writer, died on the 19th of January. He was a well-known figure in Dublin literary and musical society a generation back. His verse was so graceful and melodious and his thought was so clear that his lyrics lent themselves readily to music, and indeed have been linked to many a charming melody by the leading Dublin composers. His pseudonym as a brilliant author of political and social pasquinades and *jeux d'esprit* was "Jonathan Freke Slingsby." He wrote a decidedly ingenious "telescope ode" on the occasion of the installation of the Earl of Rosse—the father of the present peer—as Chancellor of the University of Dublin; and, indeed, was generally extremely happy in dealing with such occasional subjects of verse. One at least of his lyrics, "Kitty Neil," will live. It contains the delightful conceit:—

Dance light; for my heart it lies under your feet, love!

Dr. Waller was at one time closely connected with the *Dublin University Magazine*, succeeding Lever as editor. In recent years he resided in London, and undertook not a little literary work for Cassell & Co., with which firm his son-in-law, Dr. Teignmouth Shore, has been much identified.

His lines on St. Patrick Day are sung from year to year at St. James's Hall to the Irish national air by Madame Antoinette Sterling, who never fails to bring down the house with the closing lines:—

I ask not your creed,

If you'll stand in her need.

To the land of your birth in the hour of her dolours,

The foe of her foes, let them be who they may;

Then "Fusion of hearts, and confusion of colours!"

Be the Irishman's toast on St. Patrick's Day.

Dr. Waller was a native of Limerick, where he was born in 1809. Among his works are "Poems," 1854, second ed. 1863; "The Slingsby Papers," 1852; "The Revelations of Peter Brown, Poet and Peripatetic," 1872; "Occasional Odes," 1864, &c. He was also the editor of several works, notably the massive "Imperial

Dictionary of Universal Biography," 3 vols., 1857-63. A lengthy article on Dr. Waller and his writings, which appeared in the *Dublin University Magazine*, 1874, and was written by Dr. T. E. Webb, was afterwards republished as a pamphlet.

#### Literary Crossip.

MR. McCULLAGH TORRENS, the biographer of Sheil and of Lord Melbourne, has been for several years past engaged in researches, among original documents not hitherto given to the public, into the story of the growth and development of government by Cabinet. Two volumes, containing some of the results of his labours, may be expected during the present season. Mr. Torrens has dwelt more especially, we believe, on the personal side of the history of Cabinets. Messrs. Allen are his publishers.

A GAMEKEEPER is said to be one of the most carefully drawn characters in Mrs. Humphry Ward's new novel, and there is a realistic account of a poaching affray, and much is urged in favour of a revision of the Game Laws.

THERE are, we believe, a very large number of candidates for the professorships now vacant at Auckland University College, viz., those of Classics and English Literature (which were held conjointly by the late Prof. Ponds) and that of Mathematics, from which Prof. W. S. Aldis was ousted by a party in the Council, whose proceedings have been made public by Dr. Abbott, and are generally condemned among men of science here—so strongly, indeed, that the filling of the vacancies has been retarded by more than one refusal to assist in the election to this chair. We are sorry to hear that Prof. Aldis will remain in New Zealand, his wife being an invalid, and will probably make farming his occupation.

ALMOST five hundred years after Chaucer ceased to write we are promised the first complete edition of his works in prose and verse. Prof. Skeat has devoted to it the labour of several years, and his first volume, containing a life of Chaucer, a list of his works, the "Romaunt of the Rose," and the "Minor Poems," with full introductions and notes, will appear before long. The work will be completed in six volumes. The "Oxford Chaucer" will be published by the Clarendon Press, and will match the standard edition of "Piers the Plowman," by the same editor.

MR. WILLIAM HEINEMANN is going to bring out two volumes of short stories, one by the author of "The Heavenly Twins," the other by Mr. Zangwill. The former is to bear the title "Our Manifold Lives," the latter "The King of Schnorrers: Grotesques and Fantasies."

THE full title of Mr. Thomas Hardy's new collection of Wessex tales is "Life's Little Ironies: a Set of Tales, with some Colloquial Sketches entitled "A Few Crusted Characters." It will be issued by Messrs. Osgood, McIlvaine & Co. on the 16th inst.

IT may probably be regarded as unique for a publisher to have a representative for nearly fifty years uninterruptedly, yet an instance of this kind occurs in the case of Mr. G. D. Young, who had represented in the north of England, for the period named,

Messrs. Thomas Nelson & Sons. Mr. Young has just retired, and is on his way to Cyprus, where he proposes to spend the remainder of his life. He takes farewell of his old trade friends in a few graceful lines addressed to them.

THE annual meeting of the News-vendors' Benevolent and Provident Institution will be held at Anderton's Hotel on Tuesday next, the 6th inst. Mr. Horace Brooks Marshall, jun., will take the chair, and three pensioners will be elected to the Royal Victoria Pension Fund.

THE Jokai celebration has led Mrs. Hegan Kennard to reissue, through Messrs. Blackwood, in one volume, her translation of "Timar's Two Worlds." The edition in three volumes appeared a few years ago.

MR. SIMMS expects to issue in April his "Bibliotheca Stafforadiensis," which is intended to contain a bibliographical account of books and other printed matter relating to—printed or published in—or written by a native, resident, or person deriving a title from any portion of—the county of Stafford, and to give collation and biographical notices of authors and printers, and also a list of prints, engravings, etchings, &c., of any part thereof; and portraits of any person connected with the shire.

MISS BETHAM-EDWARDS writes:—

"It is a pity that Mr. Du Maurier has named his new novel after a French classic; I allude, of course, to the charming fairy tale of Charles Nodier. Unfamiliar, perhaps, to the English public generally, Nodier's place in French literature is, of course, known to readers of the *Athenæum*. 'Ciseleur de la phrase,' he is not only a stylist, but a creator, 'Trilby' heading the list of his weird and graceful stories."

THE annual meeting of the Harleian Society was held on Friday, the 26th ult. Mr. Granville Leveson-Gower presided. The annual report and balance-sheet were adopted. A discussion took place on the subject of the future custody and preservation of parish registers, and it was unanimously resolved: "That in the opinion of the Harleian Society it is most desirable that transcripts be made of all the parish registers in the country, and that the District or Parish Councils be required to make the same under rules and regulations to be approved by the Government."

AMONG the new volumes of verse which Mr. Elliot Stock will shortly publish may be mentioned "Sonnets of the Wingless Hours," by Mr. Eugene Lee Hamilton, author of "The New Medusa"; and "Lyra Sacra," by Mary E. Kendrew.

PROF. SEELEY writes:—

"I am much astonished by your announcement that in the list of subscribers to the Mommセン Fund Cambridge is represented by me alone. Still more astonishing is your suggestion that 'Cambridge was so intent on internal matters that it was wholly ignorant of the movement.' And yet I am told that several men who would gladly have subscribed were, in fact, wholly ignorant of the movement. As a matter of fact copies of the *Auftruf* were sent to me, and by me were laid on the table of the Historical Board, so that at least my colleagues in that department might not remain ignorant of it. If I had supposed that the *Auftruf* had been sent to me alone, and that the responsibility of making the movement known in the university lay with me exclusively, I should probably have taken pains to make it widely known; but

I assumed, naturally as I think, that at least Profs. Mayor and Jebb would receive the *Auftruf* as well as myself. The oversight that has been made is indeed regrettable; but for it, I think it probable that Cambridge would have made at least as good a figure in the list of subscribers as Oxford."

THE deaths are announced of Madame Blaze de Bury, the widow of M. A. H. Blaze, and herself a contributor to the *Revue de Paris* and the *Revue des Deux Mondes*, and the writer of a volume of travels in Germany and Austria during the revolutionary troubles of 1848-9; and of Miss C. Fenimore Woolson, an American lady well known as a writer in the United States.

M. LOGNON, of the Institut, discovered the other day in the manuscripts of the Bibliothèque Nationale, rebound and classed under the erroneous title 'Roman de Camel et de Hermondine,' the lengthy romance of 'Meliador,' probably the last romance of the Round Table, written by Froissart in 1383, and containing, besides some thirty thousand lines of Froissart's muse, all the lyrics of Wenceslaus de Brabant:—

Dedans ce roman sont encloses  
Toutes les chansons que jadis  
(Dont l'âme soit en paradys)  
Que fist le bon Duc de Brabant,  
Wincelaus, dont on parla tant.

Froissart, 'Le Dit dou Florin.'

M. Lognon most generously communicated the manuscript to Madame James Darmesteter, who is about to introduce this once famous romance to the French public. The complete text of 'Meliador' will be printed by the Société des anciens Textes Français, some two years hence, under the supervision of M. Lognon.

A VARIEDLY busy and useful life has passed away in the person of Herr Max Moltke, who was active as a writer in prose and poetry, philologist, translator, compiler, editor, and bookseller. His translations were from English (including Shakspere's dramas), French, Italian, Spanish, Hebrew, and Hungarian. He was born at Cüstrin in 1819, and died at Leipzig on the 19th ult.

THE "Deutsche Neuphilologen-Tag" is to be held this year at Carlsruhe about Whitsuntide; and a congress of Polish *littérateurs* and journalists will meet in the course of this year at Lemberg during the Polish exhibition at that place.

MR. PASSMORE EDWARDS's handsome offer to the Caxton Convalescent Home is another of his good works, and one especially deserving of the gratitude of printers.

## SCIENCE

### RECENT BIOGRAPHY.

Some Lectures by the late Sir George E. Paget, K.C.B. Edited from MSS. with a Memoir, by Charles E. Paget. (Cambridge, Macmillan & Bowes.)—Sir George Edward Paget was for many years a prominent figure at Cambridge, where his upright character, high position in his profession, and long residence caused all that he said to be received with respect. In the world of medicine outside the University he was considered one of the best physicians of his time, while he was felt to be a personal friend by every one who took the degree of Doctor of Physic during his professorship. He was the sixteenth holder of the Regius Professorship

of Physic since its foundation in the reign of Henry VIII. Of these sixteen professors, Dr. Gostlin, of Caius, Dr. Collins, Sir Isaac Pennington, and Dr. Haviland, of St. John's, were remarkable for their munificence; Dr. Brady, of Caius, for his historical learning; Dr. Winton, of King's, for his classical attainments; Dr. Bond, of Corpus, for his universal kindness; Dr. Plumtre for his long tenure of the office; while Dr. Francis Glisson, of Caius, professor from 1636 to 1677, and the most illustrious of the series, alone outshines Paget as a physician. This volume, edited by Sir George's son, is the more welcome because his arduous labours as professor prevented him from publishing many medical papers. The two lectures on 'Alcohol as a Cause of Disease' are models of the way in which great experience may be used to make clear all the parts of an intricate subject of the highest practical importance. The lectures on 'The Etiology of Typhoid Fever' and on 'Mental Causes of Bodily Disease,' while somewhat less profound, are excellent examples of how medical subjects should be thought out. It is to be regretted that his interesting 'Notice of an Unpublished Manuscript of Harvey,' published in 1850, and his edition of Harvey's letter to Ward, of Sidney Sussex College, both long out of print, were not added to the collection. The editor's memoir is a simple statement of the facts of his life, moderate in what it claims for him and accurate in detail. He was born at Great Yarmouth, in Norfolk, in 1809, and was sent to the Charterhouse in 1824. In 1827 he entered at Caius, in 1831 graduated as eighth wrangler, and in 1832 was elected a Fellow of his college. He had begun his education on one side of Smithfield, and now continued it on another at St. Bartholomew's Hospital, till he graduated M.B. in 1833. In 1838 he took his M.D. degree and became a Fellow of the College of Physicians. The remainder of his life was spent in active medical work at Cambridge, in practice and in teaching. He introduced clinical examinations for medical degrees at Cambridge in 1842, an example which has since been followed by all medical examining bodies. When this was mentioned he used to point out that Cambridge had always taken the first place in the organization of examinations, and was the originator in her mathematical tripos of the written examinations for degrees. No one could be more opposed to hasty preparation for examination than he, nor any one less inclined to estimate men solely by their places in an honours list; but when at dinner a somewhat aggressive speaker denounced university examinations, the Professor of Physic said that in the abolition of all personal favour examinations had been of use, and had given a healthier tone to university life than existed before them, and related how in his own college the son of a college servant and a very popular gentleman were candidates for a fellowship. Every one knew and liked the gentleman, no one cared for the other competitor, but the son of the servant had done best in the tripos, and when the election came he was unanimously elected. "Examinations," said Paget, "deserve some respect for having established such a feeling of justice, and so brought home to every man that the advantages of the university are absolutely open to him." In university affairs his sound common sense and great knowledge of the history of academical proceedings often solved a complicated problem and concluded a long discussion. He was universally trusted, and the improvement of the medical faculty at Cambridge in recent times was largely due to his enlightened action and forcible speech. In 1872 he became Regius Professor of Physic, and it is not too much to say that five times as much improvement took place in the condition of medical study at Cambridge in the twenty years during which he held the office as in the fifty-two years of Prof. Plumtre, or in the forty-one

years each of Glisson and Greene. He was physician to Addenbrooke's Hospital for forty-five years, taught throughout that long period at the bedside, and thus was able constantly to improve in his profession. It is a melancholy circumstance that since his death a separation has taken place between the hospital and the professorship, so that the Regius Professor of Physic is now in the position of a chemist: without a laboratory, an astronomer without a telescope, or a botanist without plants. For the credit of a great university, it is to be hoped that no local difficulties will long be allowed to keep up a condition so injurious to the advancement of medicine. Sir George Paget died on January 16th, 1892, of cold caught on the journey to London to assist in the inauguration of the present Duke of Devonshire as Chancellor of the University. An excellent portrait of him is prefixed to this volume. His brother, Sir James Paget, at a public dinner once proposed his health in eulogistic terms. When Sir George Paget replied, he said that that day he had been to the Royal Academy, and that while looking at the portraits he had wondered whether they were like the originals, and had decided that at any rate most of the originals would wish to be as good-looking as their pictures. "That," he said, "is my feeling about my brother's account of me." Such, also, would have been his feeling about his son's memoir. The speech and the memoir have, however, done him nothing more than justice when they represent him as one of the most upright, kindest, and most learned of the many illustrious physicians who have passed through the Caius gates of Humility, Wisdom and Virtue, and Honour.

The *Narrative of a Busy Life: an Autobiography*. By Arthur Hill Hassall, M.D. Lond. (Longmans & Co.)—Dr. Hassall is best known to the public as an analyst of food, and in that department of investigation his particular merit was that he made careful microscopic examinations of all kinds of food, and thus demonstrated the fact of adulteration in many cases where a chemical analysis alone would have failed. His work from 1854 to 1857, the chief results of which were published in the *Lancet*, did much to check the practice of many methods of adulteration. He was born in 1817, and has in this autobiography given an account of his life and work, in which he does not claim for himself more credit than he deserves, but which will probably be more interesting to his own family than to the general public. His father was a surgeon who served in that capacity with the Durham Fencibles in the Irish rebellion of 1798, and was wounded at the battle of Arklow. Dr. Hassall, after preliminary education at several imperfect schools, studied medicine in Dublin under Stokes, Graves, Crampton, and Marsh, all distinguished men of whose methods of giving instruction he unhappily tells nothing. In 1839, after an examination in which Sir Astley Cooper treated him with some severity, he became a member of the College of Surgeons of England, and afterwards in the midst of hard daily work found time to obtain two medical degrees in the University of London. After the narration of these events, the book goes on to tell of his work as a chemist and his connexion with various hospitals, and concludes with an interesting essay on the processes by which green leaves attain brilliant autumnal colour. Dr. Hassall seems to have had some serious illnesses, and after describing one of these he relates a story illustrating a gloomy form of medical mirth:—

"Soon after my recovery, I attended a Convalescence at the Royal College of Physicians. Sir George Burrows, who it will be remembered attended me throughout my illness, was President of the college and he and the Censors were receiving the guests as they arrived. On my presenting myself, Sir George exclaimed: 'Why, Hassall, what business have you here? you know you ought to have been buried long ago; why were you not?'"

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It is doubtful whether the autobiography will give any reader nearly as much pleasure as it has obviously given to the writer, but as a record of much work achieved in spite of defective training and of prolonged and useful occupation it deserves some consideration.

*Personal Recollections of Werner von Siemens.*  
Translated by W. C. Coupland. (Asher & Co.)  
A distinguished man of science like Dr. Werner von Siemens, who has led a life full of varied experiences, might be expected to produce an interesting volume of personal recollections, and this he no doubt would have done had he possessed a little literary skill. To him, as to most of his countrymen, the art of presenting facts in a readable manner has been denied; yet from his adventures during the Sleswick-Holstein war of 1848-9, and the obstacles he overcame when constructing lines of telegraph in Russia, a most interesting book might have been constructed—not to speak of his experience in laying submarine cables, in which he displayed, as usual, singular energy and inventiveness. The translation is too literal to be agreeable to the reader, and the publishers have put the volume before the public without an index, or even a table of contents!

#### SOCIETIES.

**ROYAL.**—Jan. 25.—Sir J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'On Intra-cranial Pressure, Preliminary Note,' by Dr. L. Hill.—'Experimental Researches into the Functions of the Cerebellum,' by Dr. R. Russell.—'The Effect produced upon Respiration by Faradic Excitation of the Cerebrum in the Monkey, Dog, Cat, and Rabbit,' by Dr. W. G. Spencer,—and 'The Pathology of the Edema which accompanies Passive Congestion,' by Dr. W. S. Lazarus-Barlow.

**GEOGRAPHICAL.**—Jan. 29.—Capt. W. J. L. Wharton, V.P., in the chair.—The following gentlemen were elected Fellows: Col. Lord Belhaven, Capt. A. Burgess, Capt. J. Fitzgerald Ruthven, Lieut. A. Hawgavel, Lieut. C. P. Powney, Right Rev. W. P. Swaby, Rev. T. Pearson, Dr. S. J. Scott, Messrs. W. Davis, H. N. Dickson, A. C. W. Harnsworth, H. Van Joel, W. Nelson, E. F. Riddell, E. B. Savile, J. O. Tyrrell, W. Wickham, and H. W. Wickins.—The paper read was 'A Journey through Iceland,' by Dr. K. Grossmann.

**GEOLOGICAL.**—Jan. 24.—Mr. W. H. Hudleston, President, in the chair.—Messrs. H. Kynaston, J. F. Markes, H. Preston, and G. T. Prior were elected Fellows.—The following communications were read: 'The Ossiferous Fissures in the Valley of the Shode, near Ightham, Kent,' by Mr. W. J. L. Abbott,—and 'The Vertebrate Fauna collected by Mr. L. Abbott from the Fissure near Ightham, Kent,' by Mr. E. T. Newton.

**ASiATIC.**—Jan. 16.—Lord Reay, President, in the chair.—Miss C. A. Foley, M.A., read a paper 'On the Psychological Basis of Buddhist Ethics in the Sixth Century B.C., as illustrated by the Câlâ-Vedâ Sutta.' This, the 'Little Miscellaneous Discourse,' is contained in the 'Majjhima Nikâya,' one of the books in the second Pitaka of the Buddhist canon, and consists of a dialogue between Viñâha, treasurer to King Bimbisâra, and Dhammâdîna, his wife, from whom he had separated himself when converted by Gotama, although he remained a lay disciple. She, emulating her husband's example, but going further, had joined the Buddhist order, and attained Arahatship. Viñâha, anxious to learn the state of her mind on her return (for missionary purposes) to his neighbourhood, interviews her by putting a number of questions on more or less knotty points of Buddhist psychology, ethics, and metaphysics. She, answering with ready discernment, finally refers him to Gotama, who sanctions all she has said as equivalent to his own teaching, and proclaimed her first among the teachers in his train. Such is the version given in the 'Apâdâna,' in Dhammapâla's commentary on the 'Therigâtha,' and in Buddhaghosha's commentaries on the 'Anguttara Nikâya' and on the 'Majjhima Nikâya.' The thirty-three questions put to Dhammâdîna may be grouped thus: seven on individuality or personality in its relation to desire, together with current theories on the location of the principle of individuality or souls; four on the 'eightfold path' of virtuous conduct; three on the sankhâras; five on the psychology of religious hypocrisies; seven on the modes of feeling, their

interrelations and connexion with immoral bias; seven on mental dispositions as correlated, and Nirvâna as unrelated. The psychological groundwork of character was by the Buddhist conceived as an aggregate of five factors: visible form, feeling, sense-perception, the sankhâras, and conception or thought. Will does not appear as a prime factor, but as desire or craving is by Dhammâdîna viewed as a resultant of those five factors or sankhâras, tending to the persistence of the organic aggregate or individuality and thus to rebirth. The theories of soul "in" body, body in soul, and the like, characterizing Western thought, are all anticipated in the views combated by Gotama, who while opposing, in his first sermon, the localization of soul or ego in any one of the five sankhâras on grounds which seem to identify the ego with will, does not there or elsewhere admit the existence of a noumenal principle at all. Still less is the question of free will admitted in Buddhist ethics, or that of a distinct moral faculty or conscience. Nor are the springs of action viewed from the modern standpoint. The psychology of motive is treated of under analysis of feeling into pleasurable, painful, and neutral ("feeling which is neither pleasurable nor painful"). The complex presentation of these and the intellectual import of the last, as discussed by Visâka and Dhammâdîna, show some parallelism with modern analysis of the same subject by such experts as Profs. Bain, Sully, Höffding, and James.

**SOCIETY OF ANTIQUARIES.**—Jan. 18.—Viscount Dillon, V.P., in the chair.—Mr. B. Fox-Rogers, through the Secretary, exhibited a rudely designed bronze steelyard weight, in form of a bust of late Roman date, found at Horton, Northants.—Mr. G. Leveson-Gower exhibited and described a quantity of British, Roman, and other pottery found near Limpisfield. Some of the later vessels, urns of large size, seem to have been baked round a kind of core of clay, which was afterwards broken to pieces and removed.—Mr. Laver exhibited and described some unusual forms of Roman lamps lately found at Colchester. Mr. Laver also communicated a report upon the important Joslin collection of local Roman antiquities lately acquired by purchase by the Colchester Museum.

Jan. 25.—Sir J. Evans, V.P., in the chair.—Mr. Baildon exhibited an original general pardon, with its leather case, granted to Sir John Moore, Knt., in 1688.—Mr. W. H. St. John Hope, by permission of the Mayor and Corporation of Hull, exhibited three impressions of a hitherto unknown Statute Merchant seal for Kingston-upon-Hull. This seal forms one of a remarkable series, made in accordance with the provisions of the Statute De Mercatoribus of Acton Burnell of 1283 and the Statutum Mercatorum of 1283, for sealing recognizances of debts. The usual type is that of the king's bust between two castles, with a lion of England in base. Some of the later examples show variations of this, and the Hull seal, obtained in accordance with Edward III's charter of 1331, has a half-effigy of the king between two ships. Mr. Hope also communicated some remarks on the probable dates of the several Statute Merchant seals.—The Rev. E. S. Dewick read an analytical description of a magnificent fourteenth century Pontifical belonging to Mr. Thomas Brooke. This splendid MS., which was also exhibited, Mr. Dewick showed to have belonged to Reinold von Bar, Bishop of Metz from 1302 to 1316. Besides being most beautifully written, it is enriched with numerous pictures and initial letters, as well as various grotesques in the borders. The pictures practically form a series of pictorial rubrics, so minutely do they illustrate the different scenes in the consecration of a church, the blessing of abots and abbesses, the consecration of a bishop, and other episcopal offices contained in the book. The MS. is apparently of North French work, of the beginning of the fourteenth century, and is one of the most beautiful books known of that date.

**LINNEAN.**—Jan. 18.—Mr. W. Carruthers, V.P., in the chair.—Messrs. T. B. Cato, W. Elborne, and R. E. Leach were admitted, and the following were elected Fellows: Sir H. Low, Messrs. G. B. Rothera and T. Sim.—The Chairman, before proceeding to the business of the evening, referred to the loss which the Society had sustained by the recent death of Mr. R. Spruce, who had travelled and collected much in South America, and who was the recognized authority on Hepaticæ. It was much to be regretted that having but lately presented to the Society a valuable paper on this subject, containing descriptions of a great number of new species, and illustrated with careful and beautiful drawings, he had not lived to see the published result of his labours. The Chairman also feelingly referred to the death of Mr. A. Peckover, of Wisbech, who had been a Fellow since 1827, and who by his will had bequeathed to the Society a legacy of 1000.—Mr. E. M. Holmes exhibited a flowering specimen of a new

species of Cascarilla (*C. thomsoni*) and the bark of the tree from New Granada; also two new foreign seaweeds, *Gelidium beckeri* from South Africa, and *Leptocladia binghamii* from California; and three new British marine algae, viz., *Entophysalis granulosa* and *Symploca atlantica* from Swanage, collected by himself, and *Vaucheria coronata* from Arbroath, collected by Mr. J. Jack.—Mr. T. Christy exhibited and made observations upon some remarkably long tendrils of *Landolphia kirkii*, which served as an illustration to a paper subsequently read by Mr. Henslow.—Mr. J. E. Harting exhibited and made some remarks upon the plant *débris* ejected in the form of "pellets" or "castings" by rocks, and stated that a number of these pellets which had been examined were composed of the cuticles of the succulent roots of the couch grass, *Triticum repens*, commonly called "scutch," "squitch," and "twitch" grass, a most troublesome weed to the farmer. Mr. Harting also exhibited a rare Australasian duck, *Stictonetta nároosa*, Gould, which had been obtained at Gippsland Lakes, Victoria, and of which very few examples were to be found in collections.—A paper was then read by the Rev. G. Henslow, M.A., on the origin of the structural peculiarities of climbing stems by self-adaptation in response to external mechanical forces. The purport of this paper was to prove, by an appeal to facts and experiments, the existence of the power in living protoplasm of responding to external and purely mechanical forces by enveloping supportive tissues, by means of which the plant is enabled to resist the effects of gravity, tensions, pressures, &c. In the case of climbers not only is this principle illustrated wherever a force is felt; but whenever a stem is relieved of a force, atrophy or arrest of mechanical tissues takes place, supplemented, however, by an increase in the number and size of vessels. The conclusion arrived at was that while on the one hand the peculiar structures of climbers are all the outcome of a response to the external mechanical forces acting directly upon the stems, such structures are precisely those which are most admirably suited to the requirements of the stems themselves. The variations of structure characteristic of species, genera, and orders of climbing plants have been thus acquired in a definite direction, viz., of direct adaptability, this being effected, according to Mr. Darwin's statement, "without the aid of natural selection."—The paper was criticized by Dr. D. H. Scott, Prof. R. Green, and Mr. G. Murray, who, while testifying to the number of interesting facts brought forward by Mr. Henslow to support his views, were yet unable to agree with him in some of his conclusions.—The paper was illustrated by a great variety of specimens and drawings, and was listened to with considerable interest by a very full meeting.

**MICROSCOPICAL.**—Jan. 17.—*Annual Meeting.*—Mr. A. D. Michael, President, in the chair.—After the Report of the Council for the past year and the Treasurer's accounts had been read and adopted, the President announced that the following were elected as officers and Council for the ensuing year: President, A. D. Michael; Vice-Presidents, Prof. L. S. Beale, Dr. R. Braithwaite, F. Crisp, and T. H. Powell; Treasurer, W. T. Suffolk; Secretaries, Prof. F. Jeffrey Bell and Rev. Dr. W. H. Dallinger; Ordinary Members of Council, A. W. Bennett, Rev. E. Carr, E. Dadswell, C. H. Gill, Dr. R. G. Hebb, G. C. Karop, E. M. Nelson, Prof. U. Pritchard, C. F. Rousselet, Prof. C. Stewart, J. T. Vezey, and T. C. White.—The President then delivered the annual address, taking for his subject the growth and present state of our knowledge of the Acari. The name "Acarus" was probably first used by Aristotle; it means uncuttable, but Aristotle did not anticipate Cambridge rocking microtomes, and the President exhibited a set of over 120 serial sections cut from a far smaller Acarus than Aristotle could ever have seen. The President then described what an Acarus really is, and in what respects it differs from other Arachnida, a distinction which is erroneously stated in almost all text-books of zoology. The classification of the group practically began with Linnaeus; it was shown how difficult it is to identify a Linnaean species; and the progress of classification was shortly traced from the single Linnaean genus to the 212 genera admitted by Trouessart, one of the latest writers on the subject. The President then referred to the fact that many of the predatory Acari had not any special organs of vision, and yet that they were most active creatures, and would catch such agile insects as *Thysanuridae* (springtails) without constructing any web or trap, and did not seem to suffer in the least from their eyeless condition; he had seen small and weak Acari quietly waiting until larger ones had finished feeding before they ventured to attack the leavings, although both were blind. The various forms of acarine parasitism and commensalism were then described including one where a parasite lives in

the fur of the rabbit, feeding not on the host, but on other parasites which really do so, and the number of these which it will destroy is amazing. The President then illustrated the principal families of *Acaris* by selecting one or two instances of each, which were specially interesting from their habits, their anatomy, or otherwise. The Sarcopidae, or bird-parasites, were represented by a parasite of the cormorant, discovered by the President, in which the male has one leg much larger than the other, and the skeleton of the body is greatly modified to support it; but the enlarged leg and modified skeleton are on the right side of the body in some specimens and on the left in others. The so-called cheese-mites were referred to in order to describe the hypopus-stage in the life-history of many of them, when the creature, which is originally soft and easily killed by heat or exposure, suddenly becomes hard and able to endure almost all vicissitudes and also to live for a long period without eating; it is then provided with special organs for adhering to insects, and thus the species are widely distributed, under circumstances where they would otherwise perish. The President then spoke of his recent researches into the associations between many *Acaris* (gamasids) and certain ants in whose nests they live, and of a still stranger and hitherto unrecorded case even more lately observed by him, in which a species of *Acaris* (*Bidella*) lives habitually in a spider's web in harmony with the otherwise most ferocious occupant. The speaker then shortly described his recent discovery of the extraordinary way in which female gamasids are fertilized, a spermatic capsule being conveyed to its destination by the mandible of the male. Finally, the descent of the *Acaris* was discussed.—The discourse was illustrated by the lantern.

**ARISTOTELIAN.**—Jan. 22.—Mr. S. H. Hodgson, President, in the chair.—Mr. A. Boutwood read a paper 'On the Ethical Interpretation of Life and Nature.' The aim of the writer was to show that it is impossible for philosophy to give such an interpretation of life and nature as shall satisfy the facts of the moral consciousness and justify the effort after the moral ideal, unless it passes beyond the domain of pure ethics, and becomes distinctly religious. This does not imply that philosophy is to be controlled by theological dogmas, arbitrarily introduced from a source of which philosophy cannot take cognizance, but that the appeal to experience, which all philosophy is bound to make, ought to be widened so as to make it include that particular form of experience which is the ground of religion. The main outlines of such a philosophy were sketched in some detail, and the paper concluded with a reference to St. Thomas Aquinas, as the philosopher who had most nearly realized the ideal.—A discussion followed.

#### MEETINGS FOR THE ENSUING WEEK.

MON. London Institution, 5.—'Are about Us,' Mr. L. F. Day.  
Royal Institution, 5.—General Monthly.  
—Aristotelian, 5.—'Green and his Critics,' Mr. W. H. Fairbrother.  
—Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.  
Surveyors' Institution, 8.—'London Streets and Buildings Bill, 1890,' Mr. J. Blackburn.  
Society of Arts, 8.—'The Detection and Measurement of Inflammable Gas and Vapour in the Air,' Lecture III, Prof. F. Clowes. (Cantor Lecture.)  
Victoria Institute, 8.—'Lecture by Rev. H. N. Hutchinson.  
Royal Institution, 8.—'Locomotion and Fixation in Plants and Animals,' Prof. C. Stevens.  
—'Ancient Metals from Tell-el-Hesi &c,' Dr. J. H. Gladstone: 'An Important Point of Egyptian Theology,' Mr. P. le P. Renouf.  
Civic Trust, 8.—'The Civic Members. 'The Transport of Petroleum in Bulk,' Mr. B. Redwood.  
—Zoological, 8.—'Synostosis and Curvature of the Spine in Fishes,' Prof. Howes: 'Points in the Development of the Tadpole of Xenopus,' Mr. F. E. Beddoe: 'Remains of Egyptian in the British Museum,' Mr. C. W. Andrews.  
WED. Archaeological, Institution, 8.—'Some Monuments of the Fifteenth Century,' Mr. H. W. Taylor: 'Monumental Brasses from Aberdeen,' Mr. C. T. Davis: 'Monumental Brasses from Surrey,' Mr. Stephenstone.  
Entomological, 8.—'The Phylogeny of the Pieridae, an Illustrated Study of the Wings and Genitalia of Pictorial Distribution,' Dr. F. A. Dixey: 'The Life-History of *Ericacephala catherina*, and Observations on Limacodes,' Dr. R. Chapman: 'Description of a Variety of *Ornithoptera* (*Priamoptera*) *uritai*,' Mr. R. F. Kippen: 'Description of the Female of *Heteropteryx scutellata*,' Dr. H. D. Kippen.  
—Geological, 8.—'Some Cases of the Conversion of Compact Greenstones into Schists,' Prof. T. G. Bonney: 'The Waldensian Gneisses, and their Place in the Cottian Sequence,' Mr. J. W. Gregory.  
—Society of Arts, 8.—'Automatic Balance of Reciprocating Machinery, and the Prevention of Vibration,' Mr. W. W. Beaumont.  
—British Archaeological Association, 8.—'An Antiquarian Emblem in Suffolk,' Mr. T. Cann Hughes: 'Ecclesiastical Antiquities with Illustrations,' Mr. A. Oliver: 'Beirf Foundry,' Dr. C. Fryer.  
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THURS. Royal Institution, 8.—'The Past and Future of Mountain Exploration,' Mr. W. M. Conway.  
—Society of Arts, 8.—'Telegraphic Communication between Europe and India,' Mr. J. O. Walker.  
—London Institution, 8.—'The Life-History of a Mountain Range,' Mr. J. J. H. Teall.  
—Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.  
—Geographical, 8.—'The Relation of Geography to History,' Mr. H. M. Alexander. (Editorial Article.)  
—Mathematical, 8.—'Exhibition and Description of Lord Kelvin's Models of his "Tetrahedron,"' Mr. L. J. Walker.  
—Electrical Engineers, 8.—'Notes on the Electric Lighting of the City of London,' Major-General C. E. Webber.  
—Antiquarian, 8.—'Fragments found at Lez-on-the-Solent,' Sir C. Robinson: 'Inscribed Greek Bell from Thebes,' Mr. A. S. Murray: 'Discovery of the Roman Walls of Rochester,' Mr. G. Payne.  
FRI. Astronomical, 8.—'Anniversary Meeting.  
—United Service Institution, 8.

FRI. Physical, 5.—Annual Meeting. 'The Viscosity of Liquids,' Mr. G. Jones.  
—Royal Institution, 9.—'Fortuitous Variation in Animals,' Prof. W. F. R. Weldon.  
SAT. Royal Institution, 9.—'Light, with special reference to the Optical Discoveries of Newton,' Lord Rayleigh.  
—Botanic, 9.—'Election of Fellows.'

#### Science Gossip.

DR. D. H. Scott has just written, mainly for schools, an elementary guide to the study of the structure of plants, which will be published during the spring by Messrs. A. & C. Black, under the title of 'An Introduction to Structural Botany (Flowering Plants).' The book forms a crown octavo volume of about 300 pages, and is illustrated by 113 figures, many of them original. The method pursued is to take in succession a series of types, representing the most important groups of plants, to examine as fully as space permits both the structure and function of each, and to compare them together. The wallflower is taken as the chief type of dicotyledons, while the monocotyledons are represented by the white lily, and the gymnosperms by the spruce fir. When necessary these types are supplemented by details taken from other plants. The volume also contains a chapter on the general physiology of nutrition. It is hoped to complete the work later on by a monograph dealing in a similar manner with representatives of the chief cryptogamic divisions.

MR. BARTHOLOMEW proposes to issue an English edition, brought up to date and containing some twenty new maps, of Berghaus's 'Physical Atlas.'

FROM Berlin comes the news of the decease of Prof. Hirsch, the distinguished pathologist.

#### FINE ARTS

##### ELEMENTARY MANUALS.

*Cements, Pastes, Glues, and Gums.* Compiled by H. C. Standage. (Crosby Lockwood & Son.)—The author's books on pigment and varnish making have already been warmly recommended to our readers, and we have pleasure in speaking favourably of his new compilation, which comprises about nine hundred recipes and formulæ. In his preface he points out amusingly the folly of those manufacturers of this country who, largely using certain substances, import them, although nothing could be easier than to make them at home. Some of the details appertaining to particular industries are "trade" (so-called) secrets, although all about them has been published over and over again. Mr. Standage adds that, as we all know, many of the recipes printed in trade journals are totally untrustworthy; this is often due, according to Mr. Standage, to "the editorial acumen exercised in 'lifting,' after his kind, a recipe from a rival journal" without inquiry as to its merits, or even understanding anything whatever about the matter. The author is a little severe upon impudence of this nature, upon typographers' ignorance and carelessness in spelling and printing names of substances used in making cements, and in quoting from books already printed. Mr. Standage instructs us in other matters than the above named; for instance, how to soften hard putty, to cast in plaster of Paris (but he does not tell how to make a piece-mould), to harden plasters of various kinds, to make casein, glue to entrap insects, and putty for cracks in floors. So far as we have had experience, which is not inconsiderable, this manual is trustworthy; a good index makes it accessible.

*Elements of Handicraft and Design.* By W. A. S. Benson. Illustrated. (Macmillan & Co.)—This is a clearly written handy book, with simple and exact diagrams. Mr. Benson is of the sound opinion that an intelligent education should not neglect the hand and eye. He in a measure disapproves of slöjd, because of its

narrowness, and he would add to the curriculum of the schools what he calls "design," but we, for many reasons, should prefer to call construction, in the humbler sense of that term, which means the knack of putting things together in the best and handiest fashion. Though disdaining to be a treatise on mere carpentry, the book is largely based on the practice of wood cutting and its artistic relation to beauty. Protesting our conviction that from no book can a craft, any more than an art, be learnt, we may admit that, so far as a book can be so, this is a teaching book.

WHEN Mr. J. A. Walker became what is quaintly called an "Art Master" it followed, as a matter of course, that he should write, or rather put together, the treatise before us entitled *Theory and Practice of Perspective*, Part I., which is all right so far as it goes, and that is a very great deal further than any one not an artist or architect, or a draughtsman, engineer, or surveyor, should be called upon to follow. If, as the innumerable text-books of "art masters" force us to infer is the case, the Science and Art Department supposes all its pupils require to be instructed according to the standard of one of these professions, it is wasting the time and energies of most of its pupils, and had much better relegate them to the bench, forge, and shop without further delay and greater cost. Messrs. Simpkin, Marshall & Co. publish this volume.

*Studies from the Museums: Wood Carving.* Folio V. Edited by E. Rowe.—A portfolio (apparently one of a series) has reached us from Messrs. R. Sutton & Co., and it comprises, besides a few notes signed by Miss Eleanor Rowe, a number of Messrs. Sutton's glass-prints, which are sufficiently clear and crisp for representing wood carvings from examples at South Kensington, and chosen by the lady named. We do not agree with her in admiring the highly florid and super-ornate taste which is illustrated by most of the specimens she has selected. A much purer, more reserved and refined style is desirable than that of the Flemish frame (for a mirror?) which is attributed to Van der Meulen, of Malines; in the elaborate, but rather uncouth and disproportioned, French console table, with griffin supports; in the panel with a bas-relief of the Cardinal Virtues, being French according to the types of the school of Fontainebleau—a bad composition, pseudo-pictorial in treatment, and most unfit for a "book of studies," unless, indeed, it is intended to show what ought to be avoided. Sotoo, although it is effective and clever, the Italian standing mirror frame of the seventeenth century is fitter for a museum than to serve as a pattern of pure taste. A French statuette of a nude female holding a heart comes under the head of sculpture, not carving in the true sense, and is really a beautiful illustration in plastic art of the mood and manner of Maitre Roux. Far better are the highly elegant Italian sixteenth century oblong picture frame in the best Renaissance style; the circular frame of the same country, time, and type; the French version of an Italian chair of state, except the back panel, which is unsuitable; and the Spanish crucifix, which Miss Rowe describes as "in the style of Alonzo Cano," although it is purer and severer. But this, like the female nudity, belongs to sculpture rather than to decorative carving.

#### THE ROYAL ACADEMY, WINTER EXHIBITION.

(Third Notice.—British School.)

THOMAS PHILLIPS is chiefly commendable because he painted some good and sincere, although conventional portraits of eminent persons; he was an excellent workaday artist, and to him we are indebted for a prosaic *Portrait of Thomas Campbell* (No. 29), out of whom a better and more sympathetic painter, gifted with even a modicum of insight, could surely have made

something than the George the Han worthy been e The Phillip as a p more of which plates, if blackn usually place, are the comely painted marker these is inj rather Phillip keepin it had to shoo Plough Walker scape, former and t finish of tw them, valley sort W he felt he was sleeve. "Man until the p and m labour comet motto, would quasi and ting a deeply. There and li glories of sap colour and da this g techni Anglia the be hillside in cle hand like p gracef not in A Mr. have a at a as thi famili while our ti pall u exact summ piece that h seer, been

something better than this portrait, or even than the somewhat superior *Portrait of the Rev. George Crabbe* (40). The author of 'Tales of the Hall' unquestionably had a great deal more in him than Phillips's picture of a bald old worthy indicates. Both Nos. 29 and 40 have been engraved.

*The Early Career of Murillo* (11) illustrates John Phillip's sympathy with Spanish art, although, as a picture, it is not nearly equal to the far more dramatic and animated 'La Gloria,' from which T. O. Barlow made one of his finest plates. Technically speaking, No. 11 is depressing, if not displeasing, owing to the excessive blackness of its shadows, while the design, usually a strong point with Phillip, is commonplace. By much the finest things in the work are the masterly heads of the priests and the comely mulatto woman who look at the boy-painter's pot-boilers made for selling in the market square. Nothing could be better than these heads, and they redeem a picture which is injured by the piles of rough pottery and rather garish vegetables and fruit with which Phillip overloaded his canvas, in order to be in keeping with the taste of the Spanish school after it had felt the influence of Rubens, as well as to show his own splendid brush-power. *The Plough* (8), which is the masterpiece among F. Walker's larger oil pictures, is nearly equally dependent upon the figures and the landscape, but we prefer to notice it with the former. Especially remarkable are the horses and their stalwart driver, who hasten to finish their task, while the widening shadow of twilight creeps up the ruddy cliff behind them, the sky grows redder, and the air of the valley becomes more chilly. At motives of this sort Walker often aimed in his later days, when he felt the hand of death upon him. Although he was not given to wearing his heart upon his sleeve, he chose as a motto for this picture 'Man goeth forth to his work and to his labour until the evening,' yet it does not suit the picture, which depicts the going home, and not the going forth, of the man who labours. He knew that, for him, 'the time cometh when no man can work' was the true motto, and but for his natural reticence, he would have applied it to his picture. The quasi-classic air of the young man driving, and the grand figures of the horses straining ardently at their task, are signs how deeply he had studied antique sculpture. There is abundance of charm in the tone, deep and limpid in its darkness, and in the fiery glories of the sunset, as well as the attenuated line of saplings ranging along the topmost ridge of the quarry, nor is there any shortcoming in the colour of the foreground, a darkling meadow and swift brook fringed with ragged herbage and dashed with white and azure lights. Beside this grand piece may be placed—but only on technical considerations—Mason's *Young Anglers* (47). Nothing could be truer than the beautiful colour of the landscape—a sloping hillside, sumptuously verdant and glowing in clear light—and the sky. The 'fine Italian hand' of Mason is distinct in the Stothard-like perfectly fresh and comely figures, who, graceful as they are, are really rustics, and not in the least artificial.

A painter so essentially modern as the late Mr. Pettie, to whom his fellow Academicians have awarded the honours of a separate room, is at a marked disadvantage in such a gathering as this, because his motives in art have become familiar within the memory of most of us, while the taste of the hour, which no painter of our time illustrated with more spirit, is apt to pall upon visitors to the Winter Exhibition in exact proportion to its success during the summer shows. Besides, it is not altogether a piece of good fortune for the deceased painter that his works are gathered where Leslie, Landseer, Flaxman, and, above all, Rossetti, have been similarly honoured. Between the works

of genius which these men produced and the brilliant *chic* and *melodrama* of the late Academician there is a great gap, though we must not on that account forget the real merits and rare attractions of the works now in Gallery V., which has not been filled in the winter since the masterpieces of Rossetti adorned its walls.

The present selection may be deemed fortunate, because no other could put Pettie's powers in anything like so favourable a light. It is, too, just that we should remember how few artists of his stamp could furnish thirty-three specimens so uniformly good. There is really wonderfully little inequality in them. The date of No. 185, *The Gauger and the Smuggler*, where the humour which informs the design is as grim as it is rare, goes to show that Pettie was nearly at his best in 1868. It is displayed in the coolness and resolution of the gauger; his steady, somewhat stiff movements and hardly discomposed face contrasting with the wrath and wild contortions of the younger man. The painting proper is a trifle leathery, and there is little to be said for the colour of a picture which, besides, is markedly deficient in chiaroscuro, a quality Pettie, soon after 1868, developed by such rapid steps in 'The Disgrace of Cardinal Wolsey' (198), painted in 1869, and 'To the Death' (201) of 1877. The small three-quarters-length figure of a damsel in a light-blue dress, called *A Lady of the Seventeenth Century* (188), is very bright and pretty, although, as in Nos. 200, 204, 216, and other 'dress-pieces' of Pettie, she is simply a modern maid in masquerade. *The Step* (190) possesses rare breadth and vigour of effect. This picture is remarkable for the extreme cleverness of its general treatment, its telling coloration and chiaroscuro, as well as for the appropriate attitude and expression of the child. If any one work be the best in Gallery V. it is this one. Otherwise it is, technically speaking, simply a large sketch possessed of extraordinary spirit, brilliance, and freshness, where it would be easy to be flashy and commonplace. Such qualities characterize all Pettie's better work, and they appear at their best in the head of the old man who, in *Jacobites* (193), reads the proclamation. More often than not Pettie descended to melodrama, of which there is none in No. 190 nor No. 185, while it is painfully conspicuous in *The Chieftain's Candlesticks* (194).

The humour which distinguishes his conception of the sturdy old gauger in No. 185 is distinctly and even tenderly marked in the young lover who walks neglected at the side of his mistress in *Two Strings to her Bow* (196). There are some admirable touches in this fair lad's nervous way worthy of Wilkie himself, who painted 'Duncan Gray' with such sardonic zest; the diffident, mortified air and the deprecating look, even the hesitating gait and attire of the rural beau, are spontaneous and genuine. This is, however, the only first-rate part of an otherwise commonplace work. Despite the spontaneity and compactness of the design, *The Disgrace of Cardinal Wolsey* (198) is stagey, and is derived, we fancy, from 'the boards' themselves. As theatrical supers the nobles who watch or mock the fallen minister are first-rate, but they do not belong to any high range of art. The painting proper of these figures is among the best of Pettie's efforts. There is *melodrama* of the most energetic sort in the famous 'Sword and Dagger Fight,' which is here renamed *To the Death* (201). The tale is told with such *verve* that no one wonders that the picture is the most popular of the painter's achievements. The treatment of the background is extremely clever, and although the sharpness of the contrasts between the intense blackness of the one fighter's dress and the equally intense whiteness of his rival's clothing is a piece of artistic claptrap of the tritest sort, there is no denying the *chic* of the thing. Apart from this, the figures are painted with unusual care and

admirable dexterity. *Terms to the Besieged* (203), with all its defects, is, in the same line, almost equal to 'The Disgrace of Cardinal Wolsey,' while *The Sally* (207) is remarkable for the suitability of its design and the simultaneous movement of the figures. But nothing more successfully illustrates the exceeding cleverness of Pettie in putting appropriate incidents on canvas than the way in which the bearer of the cartel in *Challenged* (208) swaggers up the stage, the shape of his rapier protruding under his cloak and clashing against the jamb of the door as he does so. The thing could not be better done at the Adelphi. On the other leading works in this collection we need not dwell, because they contain nothing which the above remarks do not apply to with, perhaps, equal justice. The best of them are *The Flag of Truce* (211) and *The Drum-Head Court-Martial* (212), while Pettie seldom designed or painted anything better than the face of the older of the commanders sitting in judgment.

#### THE PORTRAIT OF MRS. THICKNESSE.

3, Edwards Place, Kensington, W.

REFERRING to your issues of January 6th and 27th as to the portrait of Mrs. Thicknesse by Gainsborough, allow me to say that it is not a matter of speculation, but of fact, that the portrait is that of Miss Ann Ford, and not of Lady Elizabeth Touchet. This portrait remained in the possession of Ann Ford's son, Capt. Thicknesse, R.N., and her granddaughter Mrs. Richards, connexions of mine, till 1869, when it was sold at Christie's. That the portrait now in the exhibition is the same there are many living witnesses to prove.

Ann Ford was the daughter of Mr. Ford, Clerk of the Arraigns, and was born February 22nd, 1737, in a house near the Temple, afterwards occupied by Mr. Justice Willes. She was the friend of Lady Elizabeth (not the Hon. Mrs.) Thicknesse, who was the second wife of Capt. Philip Thicknesse, and after her death became his third wife. Lord Chesterfield wrote a poem on the grace of Mrs. Thicknesse's dancing. She wrote several books, and was, as you say, a musician, but not, I think, a professional one. She married Philip Thicknesse, September 7th, 1762, and there were more than 300 people of fashion at the wedding, as he is characteristically careful to record. He died in 1792, and she in 1824 in her eighty-eighth year (see *Gentleman's Magazine*, July of that year). I am not a descendant of hers, nor of her husband, but as I represent the elder branch of the family and can speak to the identity of the portrait, perhaps you may care to publish this letter.

RALPH THICKNESSE.

\*\* We spoke of the Hon. Mary Touchet because Thicknesse, writing in 1790, when the earldom of Castlehaven was extinct, himself did so; this seems to have been one of his whims. The Lady Elizabeth (born Arundel of Wardour) was her mother, ob. 1743 (see Collins's 'Peerage,' 1812, vi. 556). The journals of the period constantly describe Miss Ann Ford as a professional musician. It is possible that Thicknesse, who was spiteful enough for anything, aimed at his wife's unhappy ancestor Mervin, Lord Audley and second Earl of Castlehaven, beheaded May 14th, 1641, by refusing to her the honours of her father's Irish earldom and falling back upon his English barony, which survived.

PROF. FLINDERS PETRIE AT COPTOS.

II.

Coptos as a city no longer exists; the present village of Koft is a small collection of mud-brick hovels lying immediately behind the raised bank of the Nile. The cultivated land scarcely extends back from the river more than three miles. On the north, at a distance of five miles, a range of mountains runs east towards the desert; on the south another range, at about twelve miles distance, lies in a similar direction.

The strip of cultivated land, dotted with villages and containing the small town of Koos, has a rich, fat soil, growing corn and doura, beans and lentils in luxuriant crops. Behind the village of Koft a raised causeway at right angles to the river leads, at a distance of half a mile, to the ruins of Coptos, such of them as remain, for the ancient city was probably larger than the area contained within the present Roman walls, 20 ft. thick, of unbaked brick. Within these walls the suns of centuries have blazed on the remains of ancient mud-brick houses and heaps of the same material in a state of pulverization relieved only by a few fragments of stone edifices. Of late years the surface of the waste has been grubbed by the *sebbach* diggers, who have found occasional inscribed stones and small objects when sifting the dust that yields the fertilizing manure. As I remember the enclosure seven years ago, it was truly a scene of desolation; without were the emerald-green cornfields, and the air was full of the perfume of the bean blossoms, but within was the heat of a fiery furnace, with the blinding sunshine scintillating on the spouts of dust raised by the diggers. Beyond the ruins stands a fringe of palms; and on the west side of the Nile, at a distance of a couple of miles, the steep wall of cliffs of the Libyan mountains, rosy and golden in their lights, and pale sapphire in their shadows, stood like a line of Cyclopean fortification. The general aspect is the same to-day, but long lines of trenches are being driven across the surface, and deep holes are being dug down to the præmaine soil, often reaching water. The dust is no longer in intermittent cloudlets, but sweeps along in great volumes, covering with a fine grey patina the brawny chocolate muscles, developed by steady exercise at the *shadoof*, of the diggers, naked but for the usual loin-cloth. And the diggers themselves are pleasant to see; far different from the stolid *sebbach* grubbers. They fall to with the cheery goodwill of men who take a delight in their work. Prof. Petrie is a born captain of labour. As he passes along the trenches, measuring rod in hand, carefully scanning the cutting and issuing his directions, or bestowing kindly words of commendation, one sees that master and men are completely in touch with each other. The bright-faced, lithè-limbed boys who carry to the surface in baskets the earth filled by the short-handled hoes of the diggers, feel the friendly hand on the shoulder or catch the quiet jest, and their white teeth sparkle in the sunshine. Needless to say the shirker is nowhere to be found in the professor's preserves. He might shriek for his "living wage" till his throat was as sun-dried clay, but not a half piastre would he extract from the just but inexorable paymaster. Gangs of labourers in Egypt, whether working for archaeologists or contractors for public works, are generally overlooked by *reiss*, men who have small inclination for honest work, but are cunning enough to wriggle in between the workmen and employers. Prof. Petrie dispenses with these middlemen, and, with his assistant Mr. Quibell, overlooks himself the excavations, and finds his account therein. All organizations, however, whether living or of labour, are liable to the attacks of parasites. The particular form which seeks to fatten on the Coptos excavations is the jackal of the Luxor antiquity dealer, who prowls about the diggings, tempting the men to sell any small objects they may find. At first he was troublesome and pertinacious, but now he is beginning to realize that English vigilance and its short and ready procedure are more than a match for Oriental cunning and patience; so that there is a fair prospect of the professor being left in perfect peace, not even disturbed by the "personally conducted," who are rushed through the more notorious of the already opened-up tombs and temples of Ancient Egypt. Prof. Petrie's friends will be glad to hear that the return to

the land to which he has devoted his life's labour has had the best effect on his health, and that he appears to be his old self again. Work begins at sunrise and continues to midday, when the men rest for an hour, to finish at sundown. As the removal of the earth is paid for by the mètre, there is constant measuring up to be performed, besides plans to be taken, squeezes and photographs to be made, and notes of the architectural remains as they are uncovered to be recorded. The smaller objects are brought by the men to the mud-brick of Prof. Petrie every evening, when each is estimated and paid for. Then, after the evening meal, there is further writing up to be done before the repose of the hardest of mattresses can be sought.

The plan of operations is by trenches to discover the walls of the building, in the present case a temple, then to open a trench along the whole length of the wall down to the original pavement, and then below to former pavements. If statues, *stele*, or other objects are found they are hoisted out and the trench filled up with the earth of a parallel one dug in advance. Thus the whole surface is explored and covered over again to prevent the destruction of what is not removed. Prof. Petrie began operations on the 9th of December last, and soon discovered the site of the temple on the south-eastern portion of the enclosure. The temple and pylons appear to cover a large space of ground, and stand within a temenos of corresponding proportions. Among the statues already unearthed are a colossal red granite triad of Ramses II. between two goddesses, a black granite kneeling figure, and the legs of a colossal statue in white limestone. The last is probably very early work, and bears cut into the right thigh representations of animals, as an elephant, hyena, fishes, &c., similar to ancient rock carving. However, until the block is hoisted out of the trench it is impossible to speak with precision respecting the period or intention of the art. A red granite *stele* bears the date of the twenty-ninth year of Ramses III.; another is inscribed with the name of a daughter of Ramses VI. Before Prof. Petrie's hut stand, among other objects, a colossal head of Caracalla in red granite, Greek and Latin inscribed stones, a Latin dedication of a bridge, another bearing the name of the little-known Emperor Quietus, and a table of the tolls paid on goods and by individuals entering Coptos. I must not omit to mention among small objects a portion of a figure on an inlaid tile similar to those found at Tel-el-Yahoudi, and now in the British Museum. An entire figure of a prisoner of the same style in the Ghizeh Museum was found, half at Coptos by M. Bouriant, and the other half purchased of a dealer. There is, of course, a reasonable expectation that the latter part of an excavation will yield more than the preliminary researches of the first month, and that Prof. Petrie will enrich science with treasures equaling in historic value those of his previous campaigns.

On the edge of the desert behind Coptos lies the Mussulman cemetery, with its few trees shading a sheikh's tomb and some subordinate domes. There, standing on the crisp desert soil and in the sharp, pure desert air, the eye wanders over the expanse of pale gold sand and the faintly flushed ranges of mountains stretching eastwards on either hand, and seeks to penetrate the mysteries of that now untrodden route. To call up pictures of the stalwart drivers, guards, and attendants attached to the caravan, of the Pharaonic, Ptolemaic, or Roman periods is a facile task for the imagination; for we have not the fashion of their dresses, their arms and utensils, and their living portraits on the carved and painted sculpture of the monuments? And to verify the correct observation of the artists, do we not see men of the same physique, broad-shouldered, narrow-hipped, and having the same facial types, in the tillers

of the fields or the merchants of the bazaar of the Egypt of to-day? But of that first pioneer swarm from the East the picture is, indeed, blurred and misty. Whether the adventurers came naked and empty-handed, or with tools and weapons of curious workmanship, who shall decide? And their gods, were they then united in triads or triplets of triads? were the image of the grotesque and joyous Bes and the rigid lines of the energetic Chem amongst them? To elaborate the details of this picture, to give it life and movement and reality, we must wait the indefatigable delving of Prof. Petrie's trusty spade.

H. W.

### Five-Act Gossip.

THE Winter Exhibition of the Society of Painters in Water Colours will be closed to-day (Saturday).

IN a few days F. Madox Brown's picture 'Christ washing Peter's Feet' will be hung in a place specially selected for it in the National Gallery. We have already said that it was purchased for the nation by a committee of subscribers. Among the personal friends of Brown who sat to him for the picture were D. G. and W. M. Rossetti, another P.R.B., and Mr. W. Bell Scott. It now appears that, contrary to our first impression, Miss Christina Rossetti did not sit for the head of St. John, who is placed on our extreme right of the row of disciples. Christ wears a pale grayish blue robe, St. Peter's is a very deep-toned rich purple; the vessel in which his feet are being washed is of bright copper, and forms a very telling element in the chromatic scheme of the whole, which is so powerful that the picture would be quite capable of holding its own in any gallery of Venetian masterpieces. The face and figure of Christ cannot be praised too highly as regards their design, solidity, vigour, colour and drawing. The figures are nearly life size, and the picture is almost square. Having been lined and glazed by the authorities in Trafalgar Square, it now looks stronger, more brilliant, and fuller of tone than ever. Painted in 1851-2, it was at the Academy in the latter year; it was subsequently worked over, and, in certain respects, altered in 1856, in which year the 50th prize of the Liverpool Academy was awarded to it, in preference to the same painter's 'Last of England,' which is now in the public gallery at Birmingham, as his semi-political 'Work' is in the gallery at Manchester. In 1857 'Christ and Peter' was one of the Manchester Art Treasures. In 1863 Mr. J. Wyllie, from whom it was lately purchased, lent it to Madox Brown's exhibition of his own works which was held in Piccadilly.

SHORTLY will be hung in the National Gallery an interesting addition to the Dutch pictures by a painter who has not yet been identified, although it has been supposed that Jan Luiken (1649-1712), better known as an engraver than as a painter, has the best claim to the authorship. It represents, at about half life-size, an old woman seated in a simply furnished room, with her feet on a stool; in her lap lies a pillow, and pinned to the pillow is a piece of linen, the edge of which she is diligently hemming. She wears a white coif and pinner, a black gown, and a blue apron; a basket stands at her side; on a table before her lie a pair of scissors, a knife, a half-peeled lemon, and a silver cup. The coloration of the picture is rather sober, and is composed of brownish and grey tints; the illumination is soft and broad, the touch somewhat heavy, and the pigments incline to opacity, yet, on the whole, it is a specimen of good and accomplished art. This welcome example is the gift of Mr. Pfungst.

AT the instance of the authorities of the Manchester Art Gallery Mr. W. Wallis, of the Birmingham Gallery, will this year deliver at the former place a series of lectures on 'Sicily

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and its Art Remains,' which will be illustrated by limelight views from photographs specially taken by the lecturer.

AMONG the papers to be read before the Society of Architects during the next month or so may be mentioned Canon G. F. Browne's on 'Early Christian Art in England,' and those on 'Freemasonry in Architecture' by Dr. Fearon Banking, and 'Iron-Work: Mediæval and Modern,' by Mr. Starkie Gardner.

The Royal Scottish Water-Colour Society has decided on admitting women to the same privileges as are afforded to men, and henceforth lady members will be deemed qualified to hold office and be members of the Council.

THE death is announced of Mr. Gourlay Steel, R.S.A., at the age of seventy-four. He was chiefly known as an animal painter.

THE exhibition of the Champ de Mars will this year be opened earlier than hitherto, that is on April 25th next. The Salon will, as usual, be opened to the public on May 1st. Some time in March, says the *Journal des Arts*, there will be opened in Paris a special exhibition of objects associated with Marie Antoinette and her times. The promoters of this gathering are doubtless aware that a considerable proportion of the relics of the unfortunate queen are in England. A bust of Delacroix has, says the last-named authority, been commissioned by the French Direction des Beaux-Arts from M. Desruelles to be placed at Versailles.

M. CAVELIER, the veteran sculptor, died last week in his native Paris in his ninetieth year. He was the son of a designer for jewellers, and his teachers were David d'Angers and Paul Delaroche. At twenty-two he gained the second prize in the competition for the *Prix de Rome*, and the first six years afterwards. His first notable success was his 'Pénélope endormie,' which the Duc de Luynes bought for 400*£*. He gained a Third Class Medal in 1842, a First Class Medal and a Medal of Honour in 1849, and a Third Class Medal at the Exhibition of 1855. His 'Vérité,' shown at the Salon of 1853, is in the Luxembourg. In 1851 he obtained the Legion of Honour, in 1861 he was made an officer; and in 1865 he was elected at the Institut. His later years were mainly devoted to teaching at the École des Beaux-Arts.

THE inscription of Gortyna, found in 1884, is exposed not only to the stress of weather and to the destructive action of the water of a canal which passes over it, but even to the more serious danger of being destroyed by an ignorant or malicious hand. To save this inscription by transporting it to a safe place, the Greek Sylloge of Candia invites the aid of scholars. To buy and transport it will cost about 10,000 fr. The Sylloge will invite to Crete a capable workman to make a cast of the inscription, and to each museum which contributes 25*£*. a cast of the entire wall which contains the inscription will be delivered, free of expense, at Brindisi, Trieste, Genoa, or Marseilles.

AT Benevento, according to a recent communication made to the Royal Academy of the Lincei, the fragment of an Egyptian statue in granite with hieroglyphics, and a piece of granite obelisk also inscribed with hieroglyphics, have been disinterred. The statue, according to the examination made by Prof. E. Schiapparelli, of Florence, must be referred to the end of the reign of Rameses II., about 1340 B.C., and may have been brought from Egypt to adorn the temple of Isis at Beneventum—a temple which is mentioned in the inscriptions of the obelisks, and which, like the temple of Isis in the Campus Martius at Rome, was adorned with Egyptian statues of various dates. The fragment of obelisk fortunately fills up a gap in one of the known obelisks of Benevento, and enables us plausibly to supply other gaps on the same obelisk. From these inscriptions it would

appear that both these obelisks were transported from Egypt; but they are of late workmanship, having been made for the temple of Isis at Beneventum, which was built by Lucius Rufus by order of Domitian.

WE have received a letter from Mr. Statham complaining that we did not do justice to the merits of the late M. Daly in our brief notice a fortnight ago. By an accident the notice was left incomplete, and hence gave an imperfect idea of M. Daly's labours.

## MUSIC

### Musical Gossip.

WE understand that it is not the intention of Sir Augustus Harris to give any performances of opera in German this year, and the admirers of Wagner will not greatly grieve at this decision after the dismal experiences of last season. Unless arrangements can be made for the visit of an entire well-trained company from Germany, it is well to leave this branch of the lyric drama alone.

THE orchestra at the Wagner concert to be conducted by Herr Felix Mottl in the Queen's Hall on April 17th will consist of about one hundred performers, selected, as far as possible, from the ranks of the best London professional players. But there will be a few exceptions, the part for bass trumpet, for example, which is here usually assigned to a trombone, being now to be heard as Wagner intended it, though it will necessitate the engagement of an executant from Brussels. The support forthcoming is so plentiful that the expenses of the enterprise are already covered.

THE Wagner Society (London branch) has issued its annual report, from which it appears that there are now two hundred and two subscribing members. The meetings for the present session will include several lectures, and one or more conversazioni as the funds will permit. The issue of the *Meister* and of Mr. Ashton Ellis's translation of Wagner's prose works continues to be supplied gratuitously to members, who are reminded that application for free tickets for the next series of performances at Bayreuth in July and August must be made to Mr. W. H. Edwards, 160, New Bond Street, before March 1st.

THE concerts within the past few days have been few and unimportant. At the Popular Concert last Saturday afternoon, Brahms's Second Sextet in c for strings, Op. 36 (a much finer work than the more popular Sextet in b flat, Op. 18), the two movements from Mendelssohn's 'Unfinished' Quartet, and Beethoven's Sonata in e flat, Op. 81, were in the programme, the last-named work being rendered by Mr. Leonard Borwick with noteworthy intelligence and brilliant though not absolutely faultless execution. Miss Kate Cove made a very favourable impression as the vocalist, displaying a light but pleasing and well-cultivated voice in Handel's air "Lusinghe più care," and Mr. Henschel's charming 'Spinning-Wheel Song.'

ON Monday the first item was Brahms's concise but masterly Quintet in c for strings, Op. 111, the only other concerted work being Beethoven's somewhat rarely heard Sonata in a for piano and violin, Op. 12, No. 2. Dr. A. C. Mackenzie has arranged his 'Highland Ballad' (originally scored for small orchestra, including harp) for violin and pianoforte only, and in this form it was presented on Monday, Lady Halle interpreting the solo part with exquisite expression. The Scottish composer was further represented by three settings of Shakespeare's sonnets, Nos. 18, 29, and 99. They are written with much freedom of style—that is to say, not in ordinary song form—and they were artistically rendered by Mr. Arthur Oswald. Mr. Leonard Borwick again proved himself an unsurpassable

exponent of Schumann's pianoforte music in the composer's *Fantasiestücke*, Op. 12, of which he gave the whole with perfect technique and refined expression.

MR. RICHARD GOMPERTZ gave the first of two concerts of chamber music on Tuesday evening at the Princes' Hall, and succeeded in securing excellent performances of Schubert's splendid, but too rarely played Quartet in g, Op. 161, and Beethoven's in f, Op. 135, with the assistance of Messrs. Inwards, Kreuz, and Charles Ould. An Adagio for violin solo, with either orchestral or pianoforte accompaniment, by Mr. Emanuel Moór, not yet published, proved to be a remarkably expressive, and even original piece, and should forthwith be placed at the disposal of violinists. Miss Fillunger rendered full justice to two songs with German words, 'Morgenstunde' and 'An die Lerche,' by Mr. Algernon Ashton, musically, but rather laboured.

THE first of Mr. Arnold Dolmetsch's new series of concerts of antiquarian music at his residence, Dowland, West Dulwich, was given on Tuesday evening. The programme consisted entirely of music by English writers of the sixteenth century, and included pieces for the virginals by Byrd and Morley, cleverly played by Mr. J. A. Fuller Maitland, and various items by King Henry VIII., Sheryngham, and anonymous composers. The concert-giver, Miss Hélène Dolmetsch, Miss Adelaide Milne, Mr. J. A. Milne, and Mr. W. A. Boxall played the violins, and Miss Ethel Davis the organ, the vocal selections being supplied by Miss Davis, Mr. Laurence Fryer, Mr. Walter Shiner, and Mr. Albert Fairbairn.

AT a meeting last week at Chester of the Festival Committee, it was decided that the Triennial Musical Festival should be held this year on July 25th, 26th, and 27th.

IT was a happy thought of Sir Charles Halle to perform Schumann's beautiful cantata 'Paradise and the Peri,' and precede the work by Sterndale Bennett's overture with the same title, at his Manchester concert on Thursday last week. The principal vocalists in the cantata were Mesdames Esther Palliser, Medora Henson, Conway, Marian McKenzie, and Bertenshaw, and Messrs. Iver McKay and Andrew Black.

ACCORDING to a French paper Sir Augustus Harris intends to produce for the first time in London during his next opera season at Covent Garden Verdi's 'Falstaff,' Bruneau's 'L'Attaque du Moulin,' Berlioz's 'Faust,' Smetana's 'Die Verkauft Braut,' Puccini's 'Manon,' Massenet's 'Werther' and 'La Navarraise,' Gounod's 'Sapho,' Cowen's 'Signa,' and five other operas by Mascagni, Leoncavallo, and Isidore de Lara. How fourteen novelties could possibly be rehearsed and presented during a season lasting between two and three months our contemporary does not explain.

THE deficit at the Vienna Imperial Opera amounted last year to the sum of 40,000*£*, that is to say including the subvention of 300,000 florins. Evidently lyric drama is not flourishing in the Austrian capital.

DISQUIETING rumours have been heard from time to time recently with reference to Kroll's Theatre in the Thiergarten at Berlin, and now it is said authoritatively that the place will no longer be known as an opera-house, owing to lack of support.

THE American tour of Madame Adelina Patti is, according to general report, an astonishing success. She is said to be in wonderful voice, and although the last concert was to have been given at Chicago on the 24th ult., the tour has been prolonged until March 22nd.

IN May Beethoven's nine symphonies are to be performed at Bonn, under the direction of Herr Wüllner, the Principal of the Cologne

Conservatorium, the proceeds to be devoted to the museum now being formed in the master's birthplace.

LAST December we announced that a great festival was to be held next November at Nuremberg, in commemoration of the four hundredth anniversary of the birth of Hans Sachs, but German newspapers say that the town council of that place has refused the grant of 12,000 marks required for the purpose.

At the approaching tercentenary commemoration of the death of Palestrina at Rome his 'Stabat Mater' for two choirs, dedicated to Pope Gregory XIV., is to be revived. It is a fine but little-known example of the master's genius.

#### PERFORMANCES NEXT WEEK.

MON.	Popular Concert, 8, St. James's Hall.
	Highbury Philharmonic Society, Drvork's 'Spectre's Bride,' &c., 8, Highbury Athenæum.
WED.	London Sacred Ballad Concert, 8, Queen's Hall.
	Royal Choral Society, 'The Redemption,' 8, Albert Hall.
THURS.	London Philharmonic Concert, 7.30, Alexandra House.
	London Symphony Concert (Wagner Commemoration), 8, St. James's Hall.
	Concert in Aid of the Metropolitan and City Police Orphanage, 9, Queen's Hall.
FRI.	Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
SAT.	Popular Concert, 3, St. James's Hall.

#### DRAMA

#### THE WEEK.

COURT.—'The Transgressor,' a Play in Four Acts. By A. W. Gattie.

'THE TRANSGRESSOR' of Mr. Gattie is less a play than a controversial treatise. As such even it is illogical and inconclusive. So complete acceptance has in late years been won by the theory that a play is the proper vehicle for the ventilation of any view, ethical, social, ethnological, or political, that it is useless to reopen the question of the fitness of the means to the end. It may, however, be pointed out to Mr. Gattie that such triumph as he obtains is won in despite of his theories, and not by their aid. In fact,

All his magic structures reared so high  
Are crumbled into heaps.

The arguments are without value, the polemic is without interest. The informing soul is, so to speak, independent of the shapeless and rudimentary body. It is known to folklorists that the soul may, in the opinion of the savage, quit the body for a while without causing death. It is seen at times slipping out of the mouth, in the shape, probably, of a weasel, and disporting by itself until it finds occasion to return. Some such soul, in the shape of a short throb of genuine passion, animates 'The Transgressor.'

In none of Mr. Gattie's abstract propositions, treated as these are, is it possible to feel the slightest interest. His hero has married a woman who through an accident has become incurably insane. His position, tied to a creature who is practically dead, is pitiable, and his growl against the injustice of the law that dooms him to "perpetual widowhood" is pardonable. Should he, for the sake of the domesticity for which he pines, make other and unconventional arrangements, "runaways' eyes may wink," and the most precise will all but make an allowance. One thing only he may not do. He may not break the law he condemns, and in so doing deceive, betray, and defile the innocent woman who trusts him. This, to the shame of manhood, Eric Langley does, contracting a sham marriage with a young girl whose heart he has won as a reputed widower. Quite contemptible are the sophistries by which he palliates what

cannot be defended, and not less dishonouring as a piece of stupidity is the manner in which he betrays the secret of his life, confiding it to a friend under conditions which allow of its being overheard by the person of all others from whom it should be kept. So completely does he divest himself of sympathy by these proceedings that the play runs a risk of being *manqué*.

Fortunately, the soul comes into the body at the close of the third act. Sylvia learns from a second lover—whom Mr. Gattie, perhaps with some vague notion of dramatic balance, makes more repellent than the first—that she has been betrayed and ruined. Declining to accept such charges at second hand, she extorts the avowal from the bigamist's trembling lips. Overmastered at first by the social penalties she has incurred, she casts about for a refuge. Her love is, however, sincere, and overcomes her dismay. Refusing the rehabilitation of marriage offered her by an old lover—a clergyman, an eavesdropper, and a sneak—and deaf to the menaces of her uncle and guardian, she throws herself into the arms of her lover. Not very convincing is his argument that she is his wife in the sight of Heaven. In cases of this class, Heaven preserves a discreet and judicial silence. He is, none the less, her man of all in the world, the one she has chosen for her own. Had he given her the option, she would not have committed the crime in which he has involved her, nor incurred consciously the social ostracism he has thrust upon her. "Things must be as they may," however, and now, as the thing is done, she would not have it otherwise. She loves him the more—as what woman, she asks, would not?—because for her sake, and for her possession, he has broken with everything around him, peace, honour, respect, and now goes gladly to pay the penalty which the injured law exacts. This choice of hers, so wholly opposite to that which conventional moralists counsel and approve, rends the audience and establishes the fortunes of a crude play. Wrong it may be, but it is at least human. The effect would have been less but for the beauty, almost magical, of Miss Nethersole's performance. Every aspect of the character is shown with admirable skill; the whole is charged in an equal degree with imagination, beauty, and passion, and stamps Miss Nethersole as an actress of high, perhaps highest mark. Miss Bessie Hatton plays agreeably a small part. The other characters receive a fairly competent interpretation, but are intrinsically uninteresting.

#### Dramatic Gossip.

No printed version of 'The School for Scandal' was prepared for publication by Sheridan. He always alleged that he could not supply one with which he was perfectly satisfied. Yet he made the attempt, and Mr. Fraser Rae has discovered the copy containing his final corrections of passages in many scenes, which Moore must have overlooked, the documents at his disposal having recently been put into Mr. Fraser Rae's hands by Sheridan's descendants for the purpose of writing a complete biography of the great dramatist and orator. The manuscript is imperfect, yet enough is extant to show how effectively Sheridan could add a fresh charm to his polished phrases.

MESSRS. DENT & CO. are going to publish an

edition of Shakespeare's works in which each play will be issued by itself for a shilling. Mr. Crane is designing for each title-page a vignette that will indicate the play, and each volume will have a frontispiece. The text will be that of the "Globe" edition. M. Gollancz will contribute a preface to each play, short notes, and a glossary.

THE VAUDEVILLE is now to be assigned to comic opera, and will shortly witness the production, under the direction of Mr. Richard Temple, of 'Wapping Old Stairs,' a novelty by two gentlemen combining many historic names, Stuart Robertson and Howard Talbot.

'UNDER THE CLOCK,' the whimsicality of Mr. Brookfield and Mr. Seymour Hicks, retains its position in the bill at the Court. Both the authors, Mr. Nainby, and Miss Lottie Venne take part in the representation. New jokes and allusions are introduced, and the piece is generally "revised up to date."

TERRY'S THEATRE will reopen shortly, under the management of Mr. Weedon Grossmith, with a farcical comedy by Mr. Arthur Law. The company at present engaged includes Miss Gladys Homfrey, Miss Esmé Beringer, Mr. J. D. Beveridge, and Mr. John Beauchamp. Mr. Terry's reappearance at his own theatre can scarcely take place before Easter.

IN CONSEQUENCE of the illness of Mr. Toole, Toole's Theatre closed on Saturday last. It will not reopen until the new comedy of Mr. Ralph Lumley is ready for presentation. The rehearsals of this are necessarily suspended.

UNDISMAYED by failure, Miss Annie Rose promises another novelty at the Royalty Theatre. The name and nature of this are as yet unrevealed.

IT IS STATED that this year's Shakespearean performance at the Memorial Theatre, Stratford-on-Avon, will be the "Second Part of King Henry IV.," Mr. F. R. Benson and his company being the actors.

ON SATURDAY last Miss Rosina Vokes (Mrs. Cecil Clay) died at Babbacombe, Torquay. She was the youngest and sprightliest of the once well-known Vokes family, during many successive years a mainstay of pantomime at Drury Lane. An excellent singer and dancer, and endowed with an infectious vitality, Miss Vokes was the life of most of the pieces in which she appeared. After her marriage with Mr. Clay, a son of the well-known member for Hull, and a brother of Frederick Clay, the composer, she retired temporarily from the stage. During recent years she has been playing in America with a burlesque company, of which she was the manager and chief support. Mrs. Clay is stated to have been in her thirty-seventh year. She had been seen in many London and country theatres, and had played at the Châtelet in Paris.

FOR THE 27th INST. is promised a performance in London, at one or other of the unoccupied theatres, of 'As You Like It,' played entirely by women. Experiments of this kind date back to early in last century. They are, however, among the things one would "willingly let die."

AN ACCOUNT in the *New Review* of the Théâtre Libre in Paris supplies curious and interesting particulars concerning M. Antoine, by whom the Théâtre Libre was founded, with the opinions of some leading French critics and writers as to the value and significance of the experiment.

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